



# Decorative Antique Ironwork



A PICTORIAL TREASURY

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BY  
HENRY RENE D'ALLEMAGNE

*All the plates from the 1924 French catalogue of the  
Le Secq des Tournelles Museum of Rouen*

INTRODUCTION, BIBLIOGRAPHY AND TRANSLATION OF CAPTIONS

BY VERA K. OSTOIA

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## *Introduction to the Dover Edition*

The catalogue of the collection of ironwork in the Le Secq des Tournelles Museum in Rouen was written by Henry René d'Allemagne. Born on July 30, 1863, at Marnes-la-Coquette (Seine-et-Oise) near Paris, he died there on December 25, 1950, after spending most of his life in Paris as a scholar and collector.

In the nineteenth century, and until quite recently, the "arts" were divided into two distinct groups: the great arts—painting, sculpture, and architecture—and "minor," or "decorative," arts. Henry René d'Allemagne's interest was attracted to the latter group, possibly because of the excellency of the old craftsmanship, but primarily because the objects of this type of art illustrate so well the various aspects of daily life and customs. These themselves intrigued him.

In the course of his long and productive life, Henry d'Allemagne built up a large collection of objects of "decorative" art. It occupied three floors of his Paris house on the rue des Mathurins, and consisted primarily of Islamic art, as well as of metalwork of all eras, two branches of art which interested him more than any of the many other fields of knowledge in which he was an expert. He started collecting at the age of seventeen, even before he had completed his studies. After receiving a thorough classical education, he graduated in 1887 from one of the most exacting places of learning: the *Ecole des Chartes*, with the diploma of an "Archiviste Paléographe." For his thesis he chose the subject of the Corporation des Serruriers Parisiens—a corporation (or guild) whose craftsmen were both smiths and locksmiths. Not satisfied with the material he was able to glean from archives, and in order to familiarize himself with the practical side of the subject, he decided to become an apprentice in a professional workshop.

During the years 1885-1890, he served as apprentice in the workshop of the *maître serrurier* Pierre

Boulenger, a well-known smith of his time. It was Pierre Boulenger whom Viollet-le Duc—the famous rebuilder of medieval monuments damaged in the French Revolution—had asked to undertake the restoration of the iron mountings on the central door of the west façade of the Cathedral of Notre Dame in Paris. There remains from d'Allemagne's years of apprenticeship a wrought iron fire screen he made in 1888 under the guidance of his teacher.

Monsieur d'Allemagne's interests were widespread, it would be difficult to list them all. He had a thirst for knowledge, and was in constant search for facts. He wanted to know how the things he liked were made, and by whom, and how they were used and enjoyed, and under what circumstances. Each object he acquired underwent a methodical and minute scrutiny of every detail. He admired the skill and dedication of the old craftsmen, the mastery and ingenuity with which they insisted on the technical perfection of their work, and the care they lavished on the objects, in an effort to embellish them beyond the requirements of everyday use. For information, he went through archives, inventories, prints, catalogues, advertisements and price lists of merchants, and examined both private and public collections wherever he could find them. His information was always first hand, and when he bought he made his purchases himself both from private owners and from dealers.

He travelled extensively in the Near East and in Northern Africa. In 1890, he went to the Transcaspian regions, the access to which had been made easy by a railroad recently built by the Russian general Annenkoff. In 1892, he made his first voyage to North Africa, going to Morocco, Algiers, and Tunis by way of Spain, and returning through Italy. In 1907, he repeated his trip to Persia—everything Islamic fascinated him—and, in 1911, published four volumes of descriptions of his travels. It was from trips like these that he brought back

the many objects of Islamic art which formed the bulk of his collections. He liked to share with others the findings he made about the objects he discovered. Henry d'Allemagne enjoyed equally the acquisition of the objects, the extensive and thorough study he undertook of them, and the sharing, through publication, of the results of his assiduous and careful work. These publications, written with the combined enthusiasm of an amateur, a collector, a historian, and a traveller, and with the knowledge of a professional, are an endless source of information for both scholars and laymen. The list of his various publications at the end of this introduction, even if possibly not complete, will illustrate better than words can describe the extent and variety of his interests. They include descriptions of travel, historical works and books on various "minor" arts he loved so well.

He was a member of the Société des Bibliophiles Français, although he did not collect rare books himself, a *bibliothèque honoraire* of the Bibliothèque de l'Arsenal, in which he spent many hours, and a member of the Société des Antiquaires de France. He gave his collection of playing cards to the Cabinet des Estampes of the Bibliothèque Nationale in Paris.

Monsieur d'Allemagne had many friends among writers, scholars and collectors. To name just a few, they included Albert Fidor, the Viennese banker, his friend for thirty five years, who assiduously collected, in order to reconstruct the surroundings in which people had once lived, Victor Gay, collector and scholar, who left for posterity the *Glossaire Archéologique du Moyen Âge et de la Renaissance*, a dictionary which explains and often illustrates medieval and Renaissance objects and terms whose meaning has been lost in the course of centuries, Camille Enlart, author of encyclopedic works on costume and architecture of the Middle Ages, and Henri Stein, objects from whose collection can be found in many museums today. These scholars and collectors had one point in common: they chose the objects for their collections, or the subjects for their studies, in accordance with their personal interests. They were also following the tradition of such collectors of the earlier nineteenth century as Du Sommerard, in France, whose collection was the foundation of the Cluny Museum in Paris, and Schnuetgen, in Germany, whose name the Schnuetgen Museum in Cologne bears, and of such collectors of records and archives as Dom Bernard de Montfaucon and François-Roger de Gaignières, in the seventeenth and eighteenth centuries, without whose collections of drawings much of what has been since destroyed would have remained unknown to us.

Among d'Allemagne's friends was also Henri Le Secq des Tournelles, whom he first met during one of his visits to an antique dealer in 1882. Henri was the son of Louis Le Secq des Tournelles, who had started collecting in the 1870's, after the Franco-Prussian war, when many objects of art were still in

the hands of private owners who were willing to sell them after the disasters of the French defeat. Henri Le Secq des Tournelles joined his father and later, with passion and dedication, continued his father's work of buying from private houses and from dealers examples of antique ironwork which included both monumental pieces like church screens, balcony railings, or stair ramps and such delicate things as iron and steel jewelry, which could compete with the work of goldsmiths and silversmiths.

Metalwork objects, especially wrought iron, from Roman times to the first part of the nineteenth century, constitute the main part of his collection of some 12,000 objects. He lent his collection to the Exposition Universelle of 1900 in Paris and, after the exhibition closed, to the newly created Musée des Arts Décoratifs, in the Pavillon de Marsan of the Louvre. When, in 1911, Rouen participated in the celebration of the millennial of the unification of Normandy with France, Le Secq des Tournelles, of Norman ancestry, had the patriotic thought of presenting his collection to that city. In 1917 he notified the municipality of Rouen that he was ready to offer it his entire collection as a gift. The offer was accepted, and ironwork installed in the former church of Saint Laurent, known as the Tour de Saint-Laurent, which had been secularized some 125 years earlier, after the Revolution. The collection in this museum was intended not only for the pleasure of the general public and art historians, but also for the use of craftsmen desiring to perfect their skill by learning from masterpieces. Since 1924, the year this catalogue was published, a number of pieces have been added to the museum's collection, many of these were d'Allemagne gifts. The contents of the Museum had to be evacuated during the war years 1939-1945, but were re-installed in 1952. Henri Le Secq des Tournelles died in 1925.

It was only natural that it was Henry-René d'Allemagne, a friend of Le Secq des Tournelles of some forty years' standing, and his brother in the love for wrought iron, who was to write the catalogue. Originally d'Allemagne intended to include in his catalogue a vast explanatory text, for which he had studied all available source material. Unfortunately the inclusion of an extensive text proved to be impossible, and Monsieur d'Allemagne had to postpone the publication of this material. He decided to use it later. The text which was planned to form a part of the catalogue under the title of "Serrurerie monumentale" was to be incorporated into his thesis for the Ecole des Chartes, *History of the Locksmiths' Corporation*. The material on smaller objects in iron and steel were used for an extensive work on costume accessories and household utensils in three volumes, published in 1928. Nevertheless the concise wording of the captions of the catalogue itself is sufficiently informative to be of the greatest interest.

When we read the simple statement that certain objects were "made in Plombières" or "made in

Moulins," we are able, with the help of the illustrations, to call to mind all the various techniques and types of objects this text implies. When d'Allemagne speaks of the "Berlin jewelry," or of the "Berlin cast iron," he tells us not only of the place of origin or of the unusual type of material used for new purposes, but also of certain characteristics of the objects and of historical facts connected with them.

Plombières production of the early nineteenth century included, besides the purely utilitarian objects, also braziers, paperweights, pin boxes, candlesticks and candle extinguishers, clocks, card cases, and other items.

Moulins excelled in making scissors cases with openwork (*a jour*) decoration and iron and steel shuttles, and had a great reputation for fine cutlery in the nineteenth century.

The Berlin cast and filigree iron jewelry was manufactured as a substitute for jewelry of precious metals, turned over to the government by patriotic Germans during the Napoleonic wars, to refill the depleted state treasury. Therefore, one can find such iron jewelry bearing the inscriptions "Gold I gave for iron," or "Exchange made for the good of the Fatherland." The idea was first brought into being by the French National Assembly in 1789, for the purpose of liquidation of the national debt, it was

revived in Italy in the twentieth century, also for war needs. The demand for the cast iron objects of art and for iron jewelry was furthered by the use of models and designs supplied by such outstanding German artists as Schinkel and Rauch, and by well known jewellers.

The Nuremberg strongboxes or coffers were made of (or reinforced by) iron and were provided with locks with elaborate and intricate mechanism under their lids.

The tentative catalogue numbers assigned to the objects in the original edition have been omitted here. Letters of the alphabet have been added to many plates to facilitate the matching of illustrations with captions. Inscriptions on objects have been translated, and occasionally a caption has been slightly emended or expanded to supply further background information.

Interest in this field is continuing and, no doubt, future publications both in Europe and the United States will popularize and enlarge the knowledge of ironwork. However, Henry René d'Allemagne in his works has provided us with the most valuable material available.

VERA K. OSTOIA

New York, NY  
April, 1968

## *Other Books by Henry René d'Allemagne*

*Histoire du Luminare depuis l'époque romaine jusqu'au XIX<sup>e</sup> siècle*, Paris, A. Picard, 1891

*Histoire des Jouets*, Paris, Hachette, 1902

*Sports et jeux d'adresse*, Paris, Hachette, 1903

*Recréations et passe temps*, Paris, Hachette, 1905

*Les Cartes à jouer du XIV<sup>e</sup> au XX<sup>e</sup> siècle*, 2 volumes, Paris, Hachette, 1906

*Du Khorassan au Pays des Backhtaris (Trois mois de voyage en Perse)*, 4 volumes Paris, Hachette, 1911

*La très véridique Histoire de Nette et Tintin visitant le village de jouet*, Paris, J. Schemut, 1927

*Les Accessoires du Costume et du Mobilier, depuis le treizième jusqu'au milieu du dix-neuvième siècle*, 3 volumes, Paris, J. Schemut, 1928

*Les Saint-Simoniens, 1827-1837*, Paris, Gründ, 1930

*Prosper Enfantin et les grandes entreprises du XIX<sup>e</sup> siècle*, Paris, Gründ, 1935

*La toile imprimée et les indiennes de traite*, 2 volumes in 3, Paris, Gründ, 1942

*Les anciens Maîtres Serruriers et leurs meilleurs Travaux*, 2 volumes, Paris, Gründ, 1948

*La Maison d'un Vieux Collectionneur*, présenté par M. Guillaume Janneau, 2 volumes, Paris, Gründ, 1948

*Part I/ Architectural Ironwork*



1 HENRI LE SECQ DES TOURNELLES

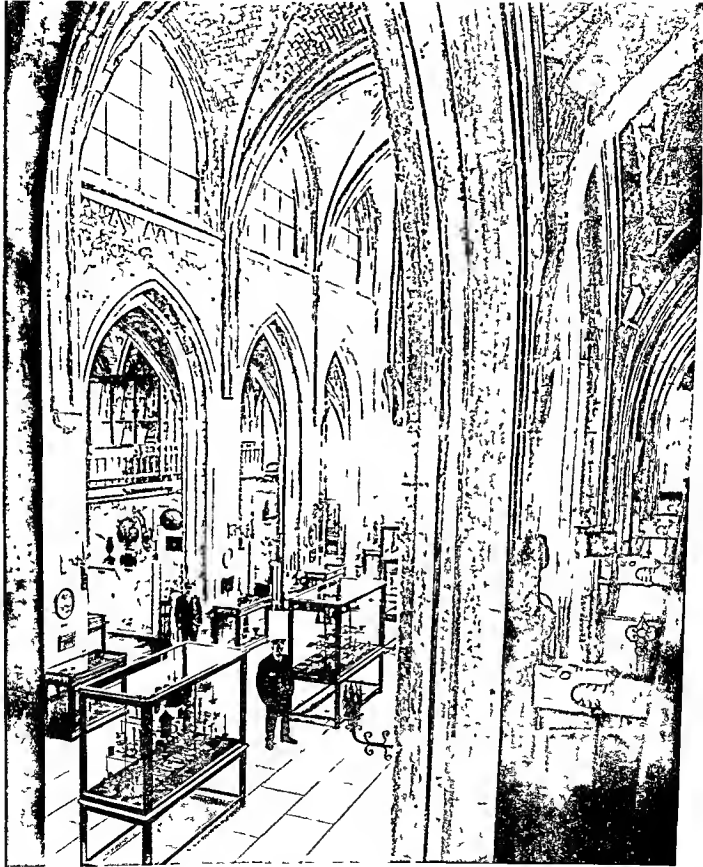
BORN IN PARIS ON APRIL 25, 1853

*Chevalier of the Légion d'Honneur (Legion of Honor)*

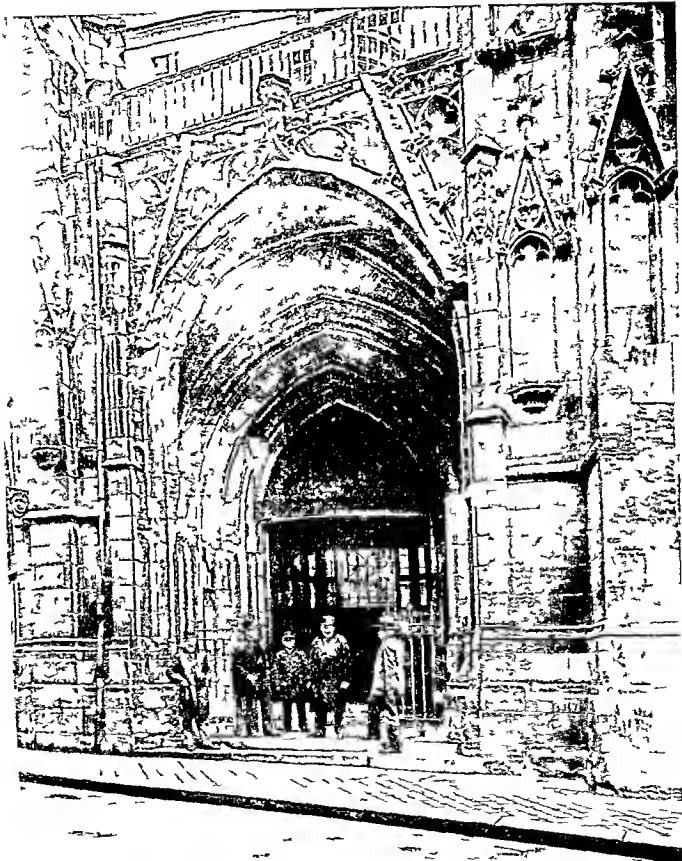
FOUNDER OF THE MUSEUM



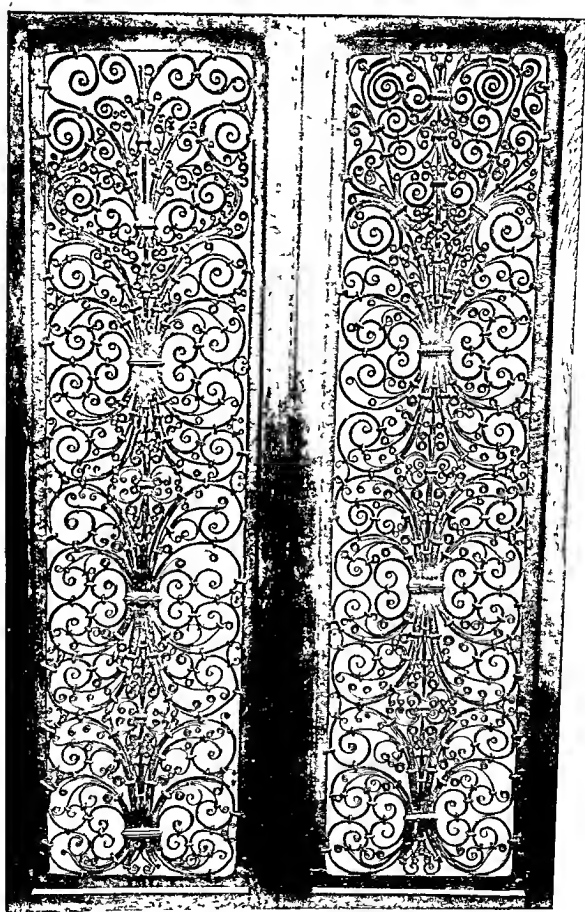
2 Façade of the Museum and of the Tower of Saint Laurent (St. Lawrence) Sixteenth century



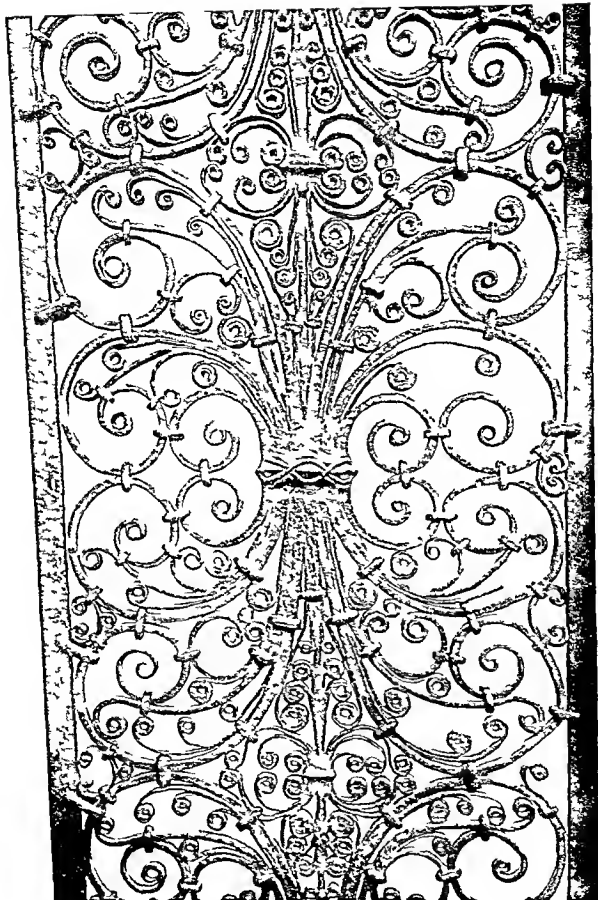




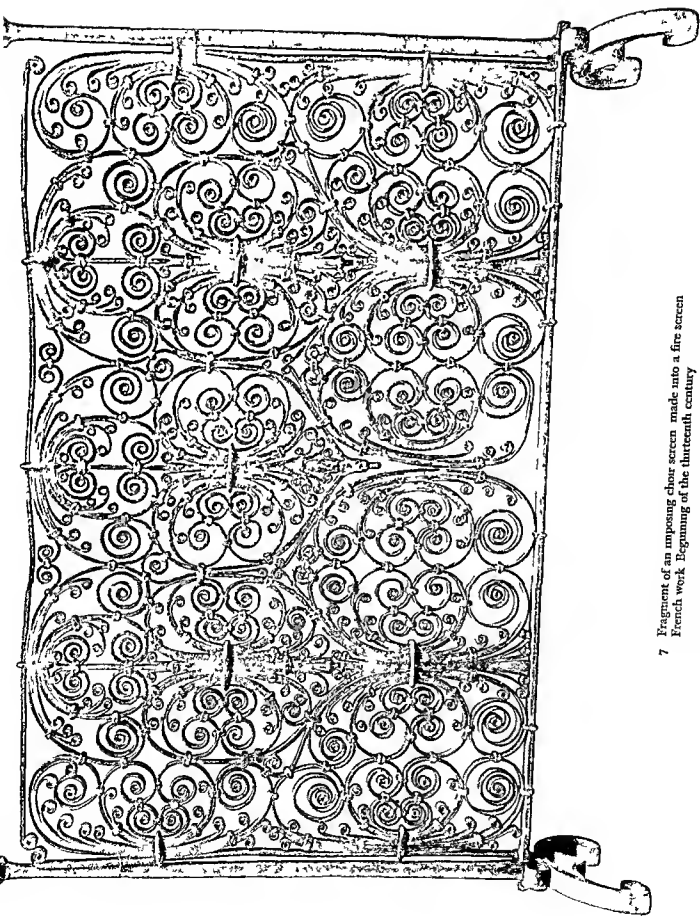
4 The portal of the Saint Laurent Tower main entrance to the Museum M Le Secq des Tournelles standing among his colleagues From left to right M Baulot, the Secretary General M Paulme Curator the chief guard M Le Secq des Tournelles M Henry d'Allemagne entering the Museum



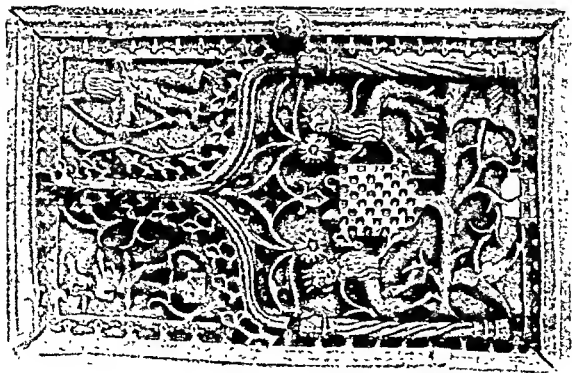
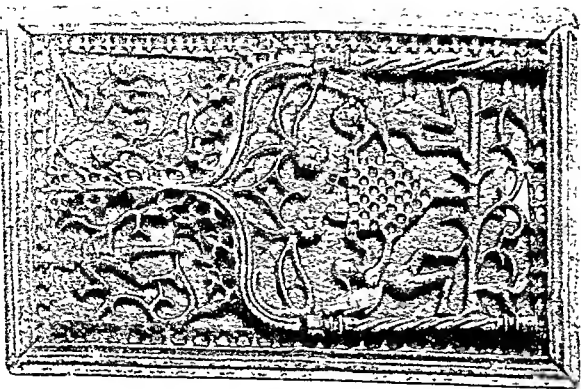
5 Overall view of the altar grille from the Abbey of Ourscamp (Oise) Wrought iron Beginning of the thirteenth century (The grille is set in a modern wooden frame)



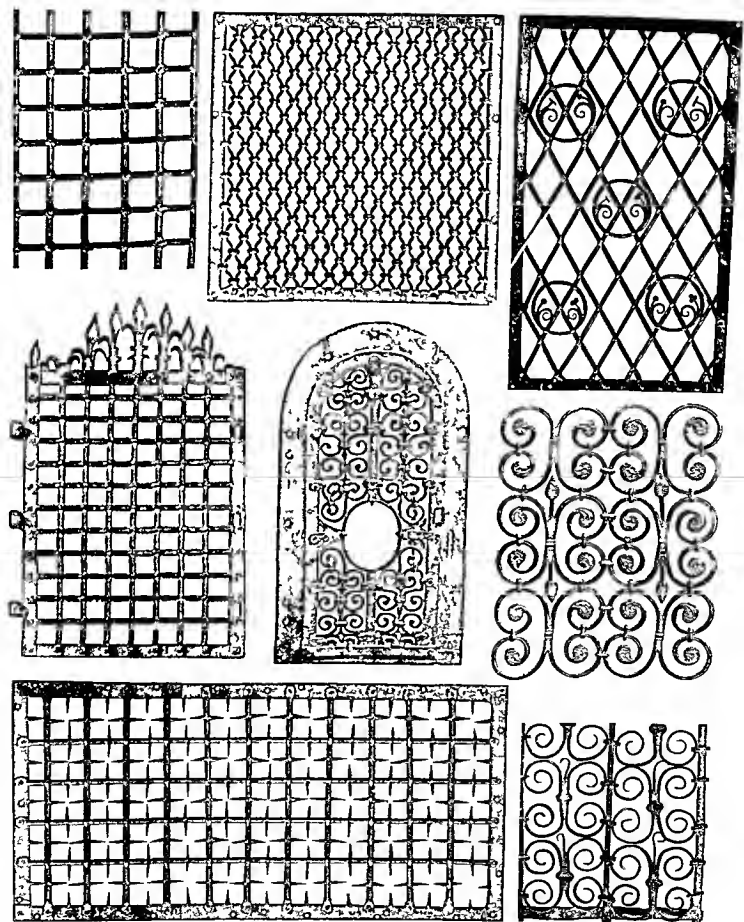
6 Detail of one of the scrolls in the central part of the grille from the Abbey of Ourcamp (O se)  
Wrought iron Beginning of the thirteenth century



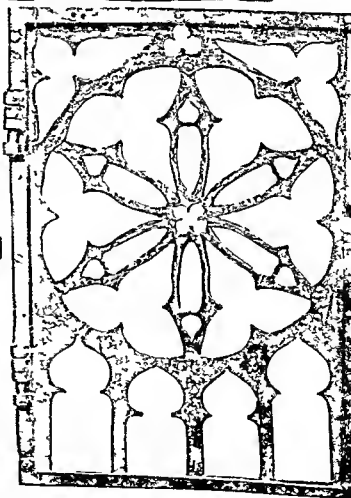
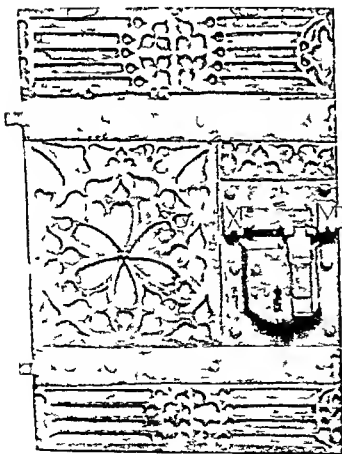
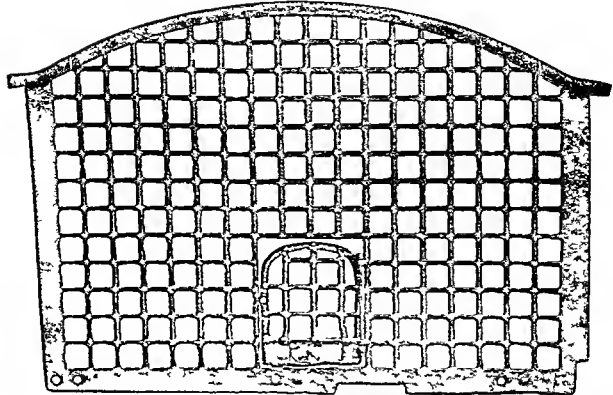
7 Fragment of an imposing choir screen made into a fire screen  
French work Beginning of the thirteenth century



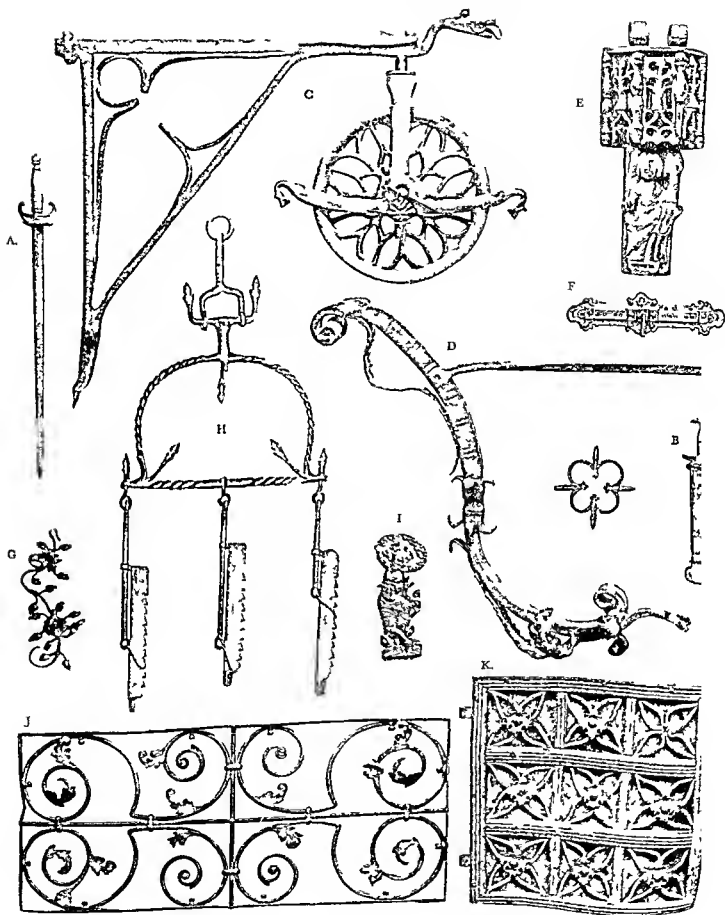
8 Tabernacle doors decorated with applied ornaments of wrought and chased iron.  
The coats-of-arms are those of Lotin de Charny. French work. Fifteenth century.



9 Grilles and fragments of grilles from screens, tabernacle doors, or doors of sacristy treasuries  
Wrought iron, France, Italy, and Germany, Thirteenth to sixteenth centuries

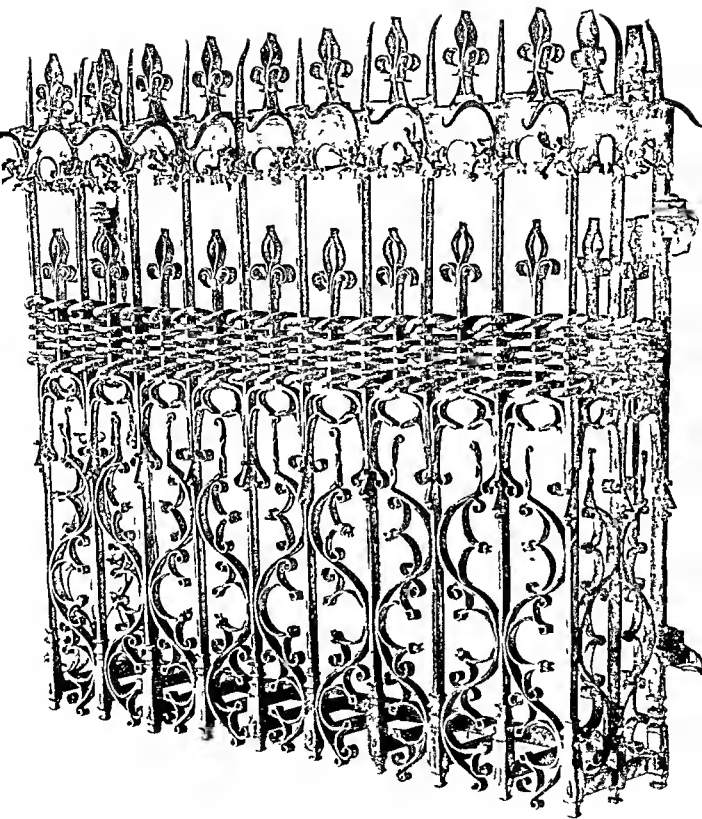


10 ABOVE Grille from a religious community in Evreux. Cut-out sheet iron. Fifteenth century  
 BELOW Openwork iron guilet (wicket grille for a door orifice) provided with its own shutter  
 Spain Fifteenth century

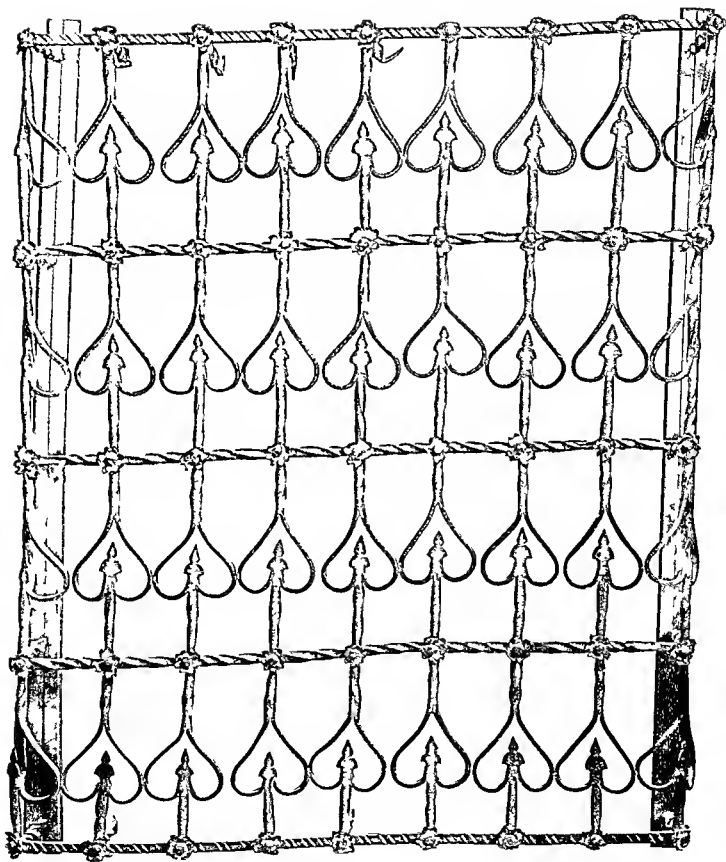


11 A B Furbishers (sword cutlers) signs C Bracket carrying a pulley D Balcony support (brace) Rouen  
 Fifteenth century E Lock hasp Sixteenth century F Lock bolt Louis XVI period G Chandelier  
 suspension hook Seventeenth century H Crémaillère (pot hanger) with three trammel hooks Sixteenth  
 century I Repoussé iron sign with the representation of Saint Sebastian J Grille Lorraine work  
 sixteenth century K A sacristy treasury door Sixteenth century

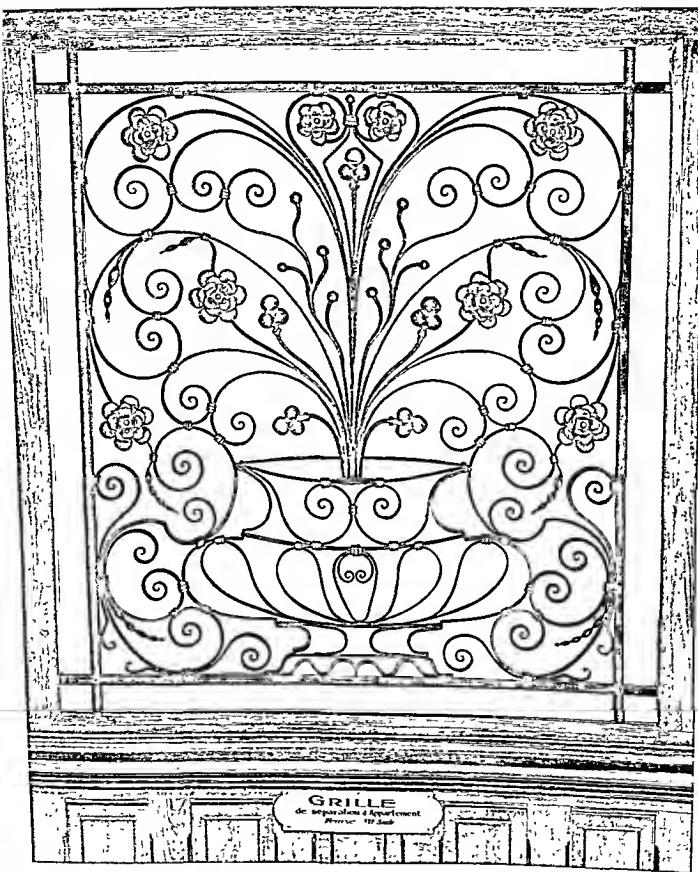




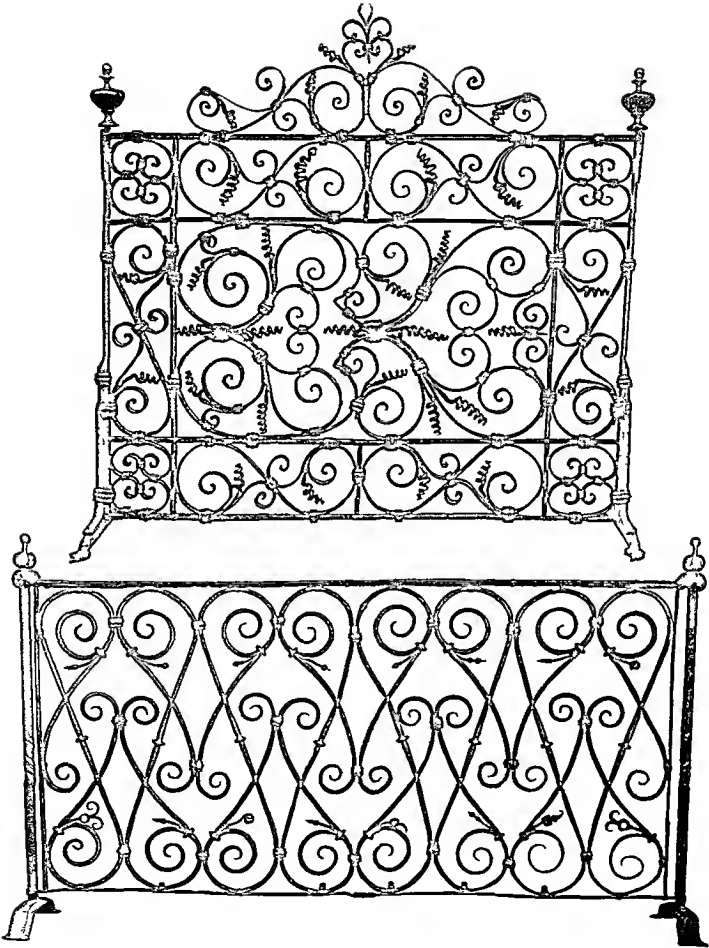
12 Window grille with wickerwork motif Wrought iron Italy End of the sixteenth century



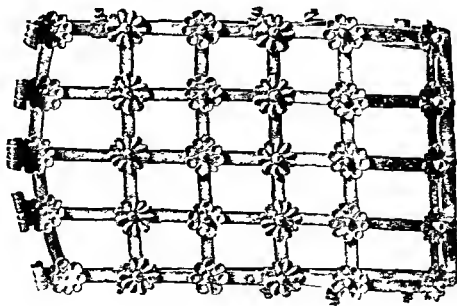
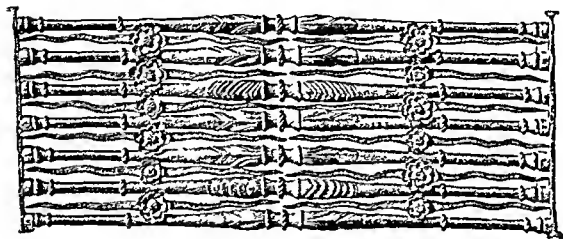
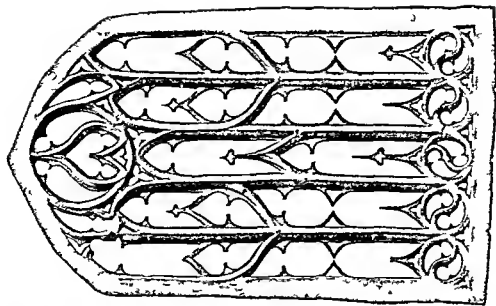
13 Window grille ornamented with hearts and cable twisted bars Wrought iron Fifteenth century  
From a house of Jacques Cœur in Bourges



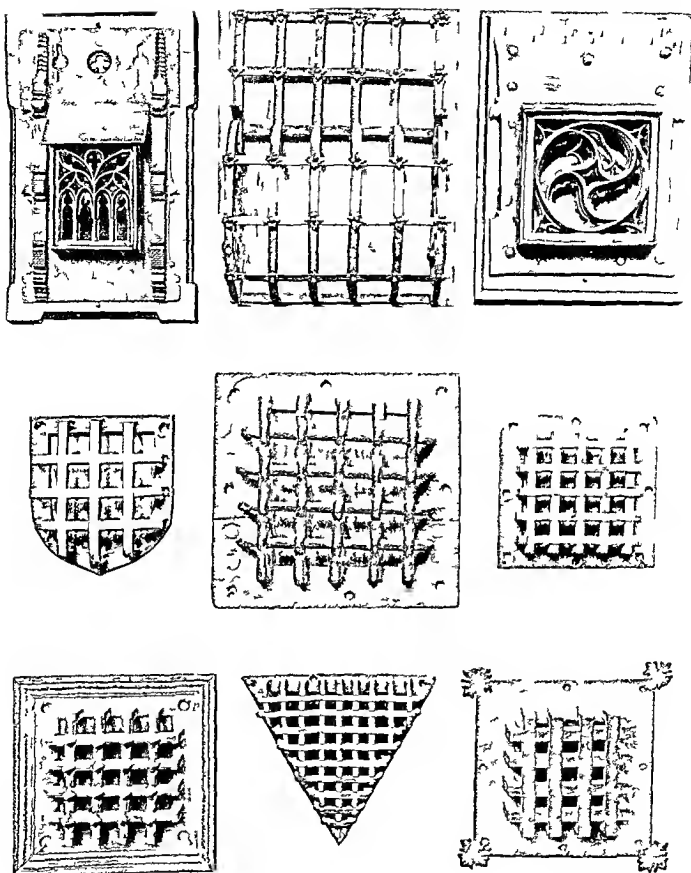
24 Interior partition screen. It is composed of flowering vine scrolls issuing from a vase. Iron bands curled into scrolls held together by collars dropped over joints while hot. Venice. Sixteenth century.



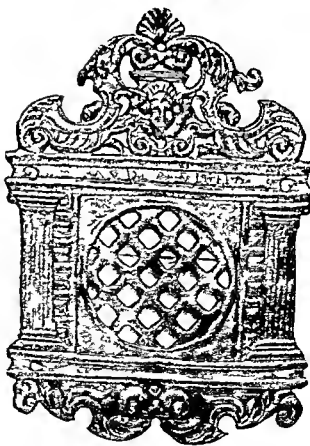
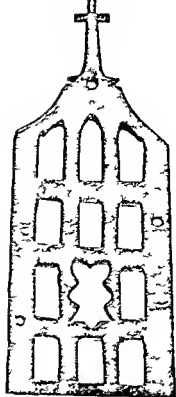
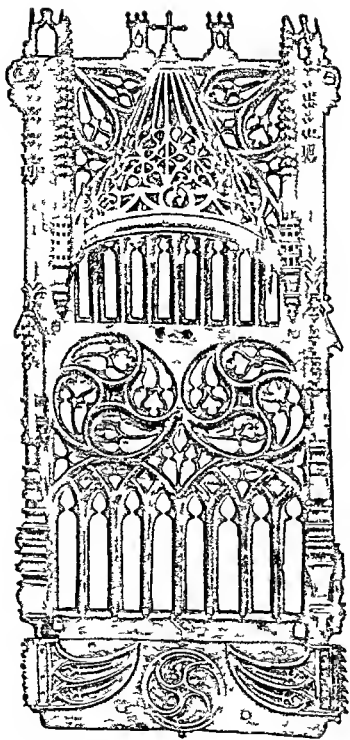
15 ABOVE Chapel grille Wrought iron Italian work Eighteenth century BELOW  
Balcony railing formed by scrolls assembled by threading Wrought iron  
Germany Eighteenth century Both grilles changed into fire screens



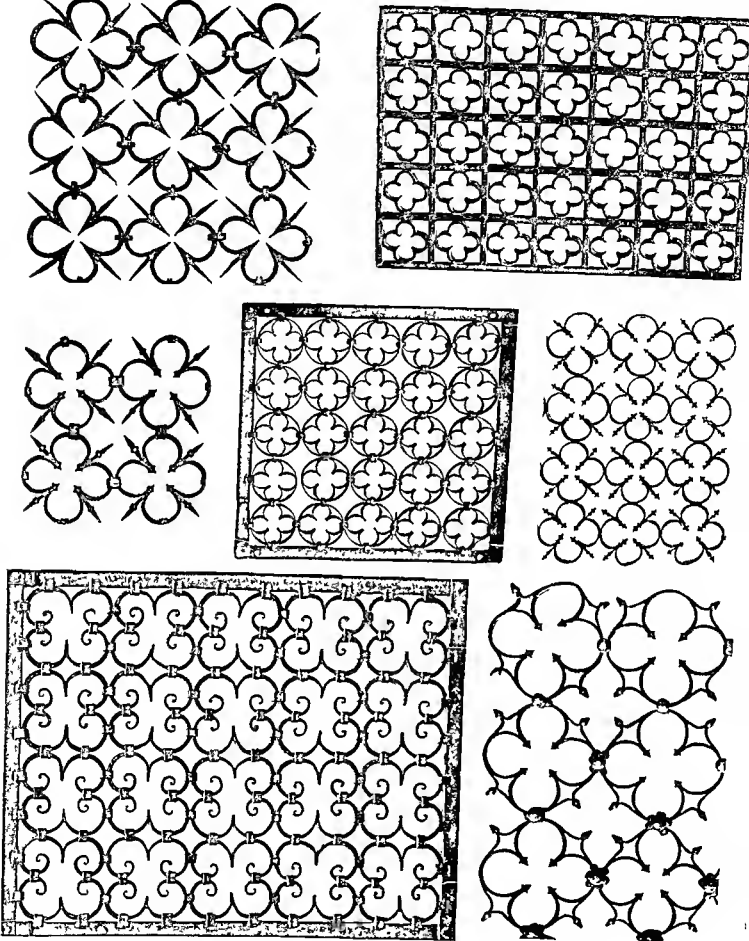
16 1777. Model for a window grille in the 'Iranian manner,' decorated with rosettes. Wrought iron. Seventeenth century. *crava*. Grille for a confessional. Chased and gilded iron. Spanish work. Sixteenth century. *noir*. Door panel in Gothic style. Made of two superimposed layers of cast



17 TOP LEFT Guichet (wicket grille for a door orifice) in the shape of a Gothic building Flanders Sixteenth century OTHERS Guichet grilles assembled by threading or welded Wrought iron Sixteenth and seventeenth centuries

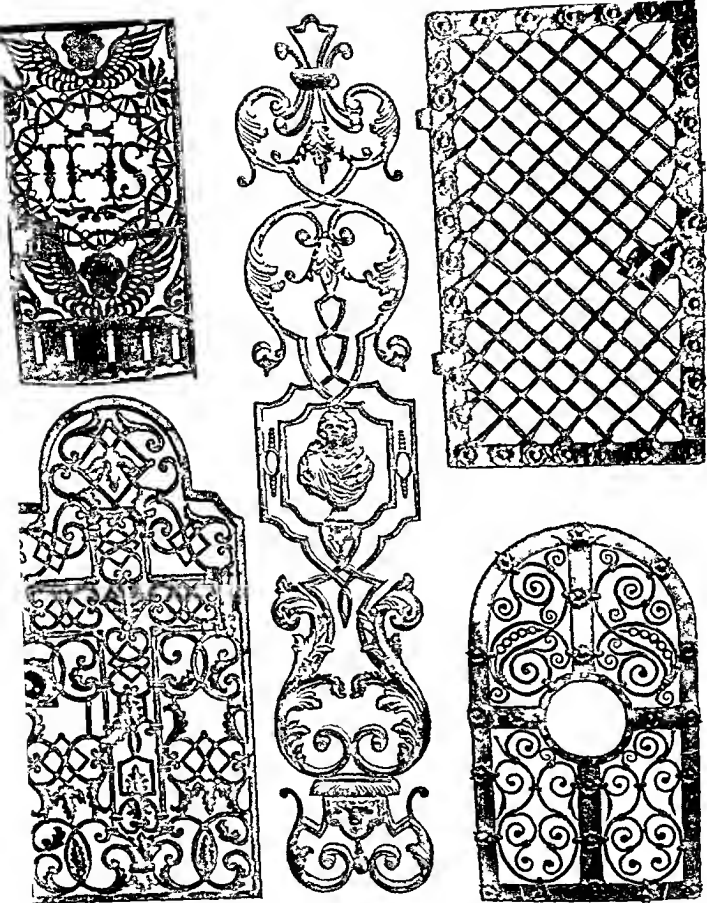


18 LEFT Guichet for a door Wrought and chased iron Flanders Sixteenth century  
 RIGHT ABOVE Door guichet surmounted by a cross Cut-out iron RIGHT BELOW  
 Door guichet with the inscription Aud et vigila (Listen and watch) Repoussé iron  
 Sixteenth century

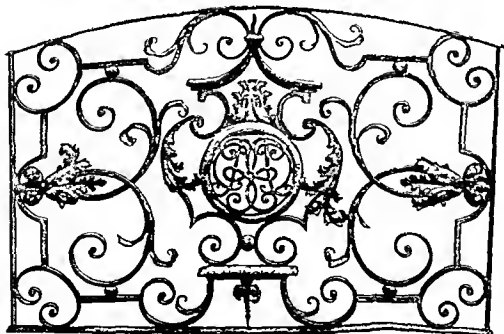
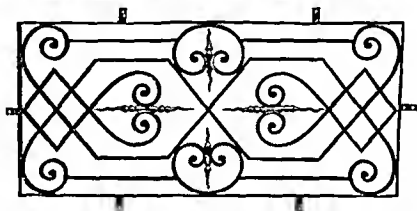
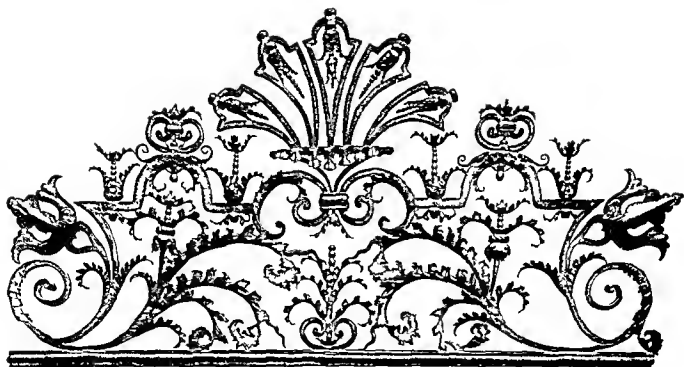


19 Fragments of grilles worked in quatrefoil pattern Wrought iron France and Italy  
Fourteenth to sixteenth centuries.

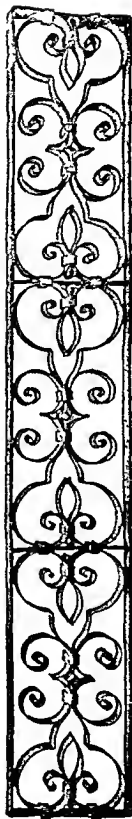
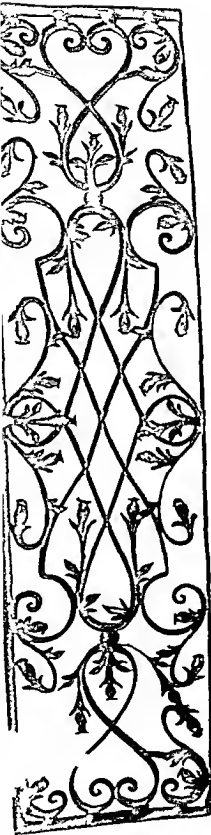


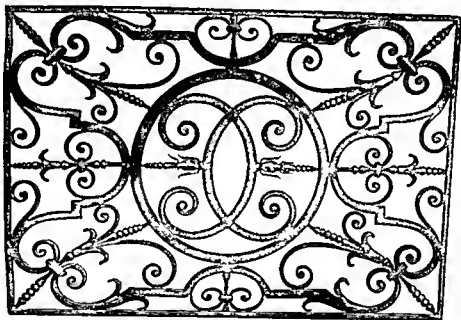
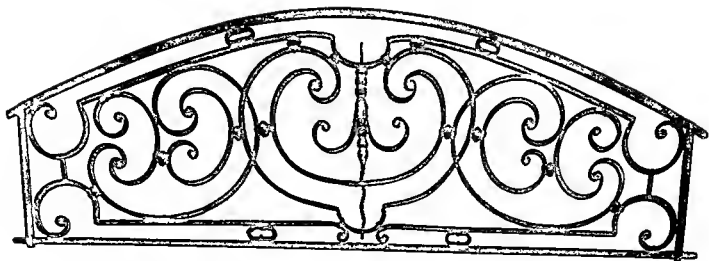


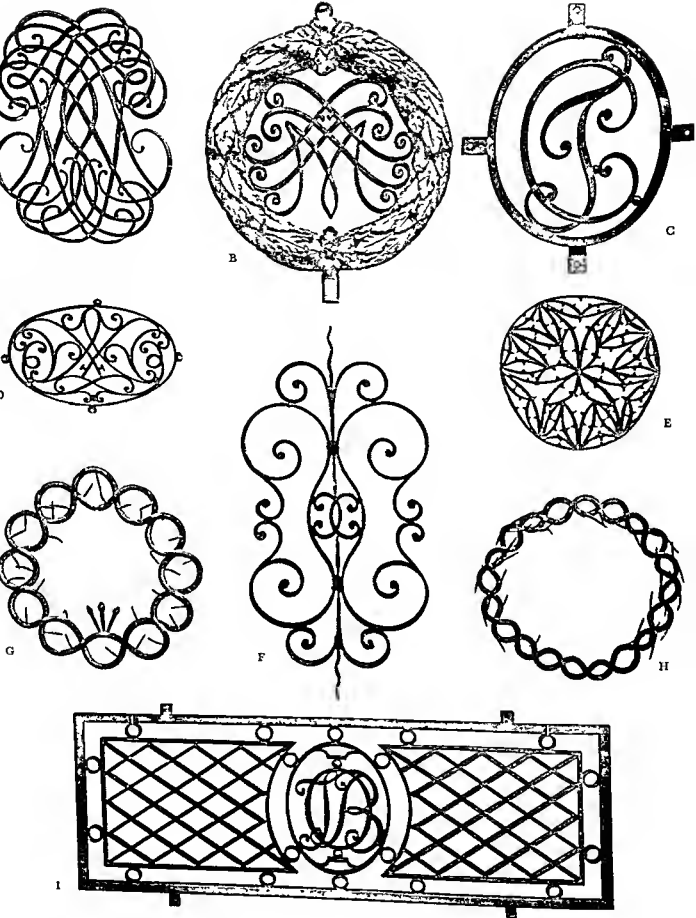
20 Tabernacle doors of wrought iron and cut-out iron Sixteenth to eighteenth centuries CENTER  
Wrought iron pilaster decorated with foliate scrolls of repousse iron Lorraine work. Seventeenth  
century



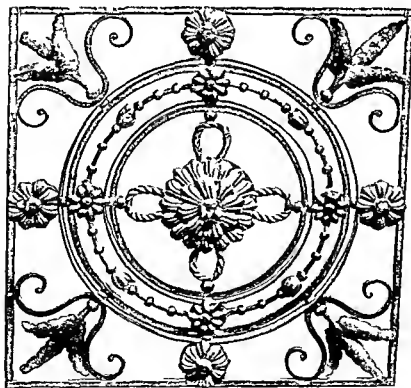
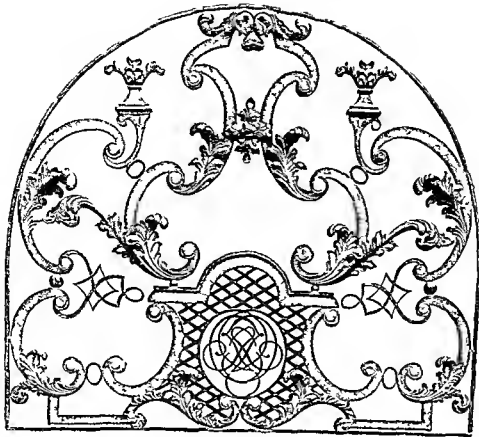
21 TOP Cresting from a grille Wrought iron Amiens Louis XIV period CENTER Panel for a door opening assembled with halved (scarf) joints Avignon Eighteenth century BOTTOM Wrought iron transom grille, with foliate scrolls enriched with repoussé details Paris Seventeenth century



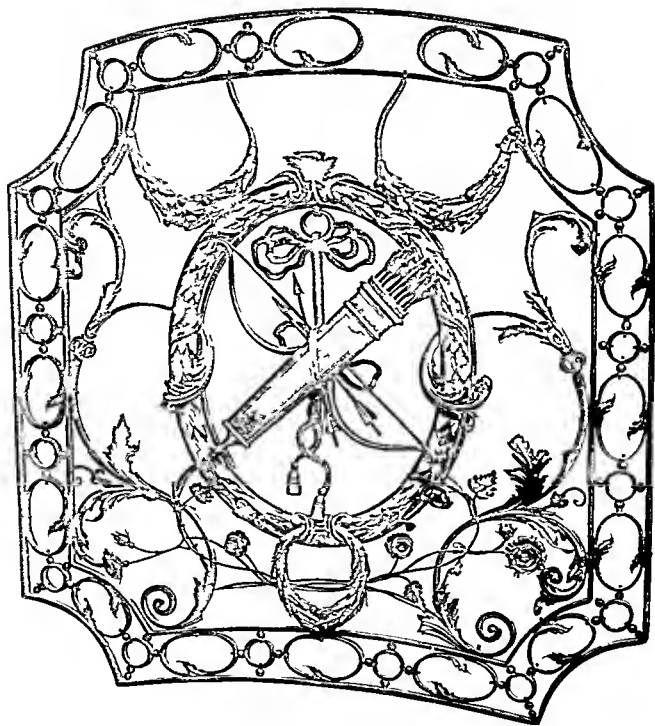




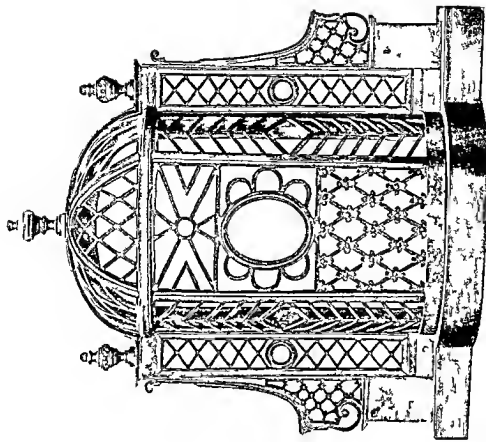
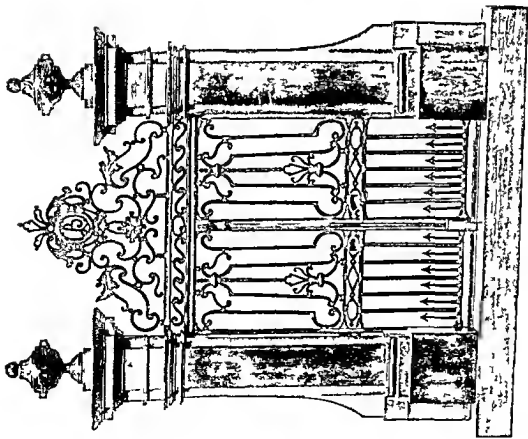
24 A-F Ciphers (interlaced monograms) and lunette grilles for door openings. Wrought iron. Sixteenth to eighteenth centuries. G H Crowns of thorns from signs or from grilles. Wrought iron. Sixteenth and seventeenth centuries. I Wrought iron transom grille with halved (scarf) joints. Dijon. End of the eighteenth century.



25 ABOVE Fanlight grille decorated with an interlaced monogram and with foliate scrolls Wrought iron Lorraine Seventeenth century BELOW Square transom grille decorated with concentric circles and with repoussé iron foliage London Eighteenth century

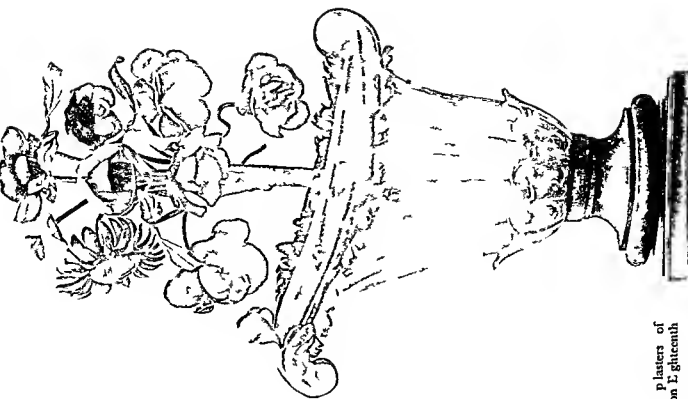
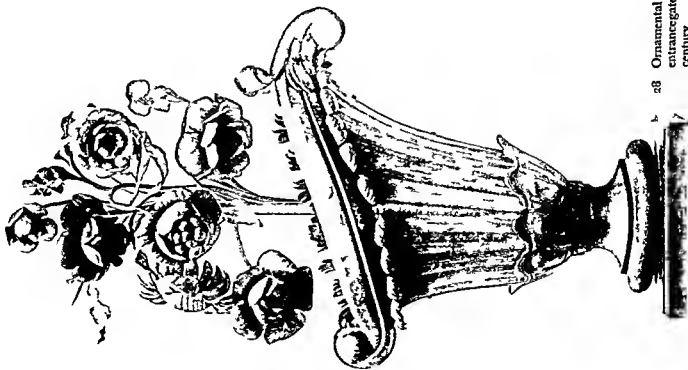


26 Transom grille. Garlands and quiver motifs Wrought and repoussé iron  
Brussels Louis XVI period.

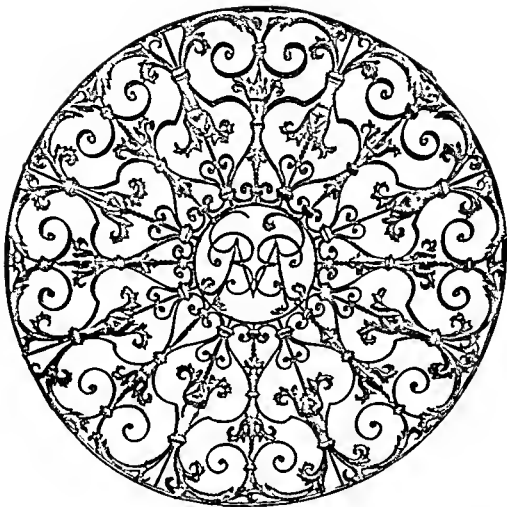


27 Models of an entrance gate (left) and of a garden bower (right)  
Wrought iron E ghteenth century

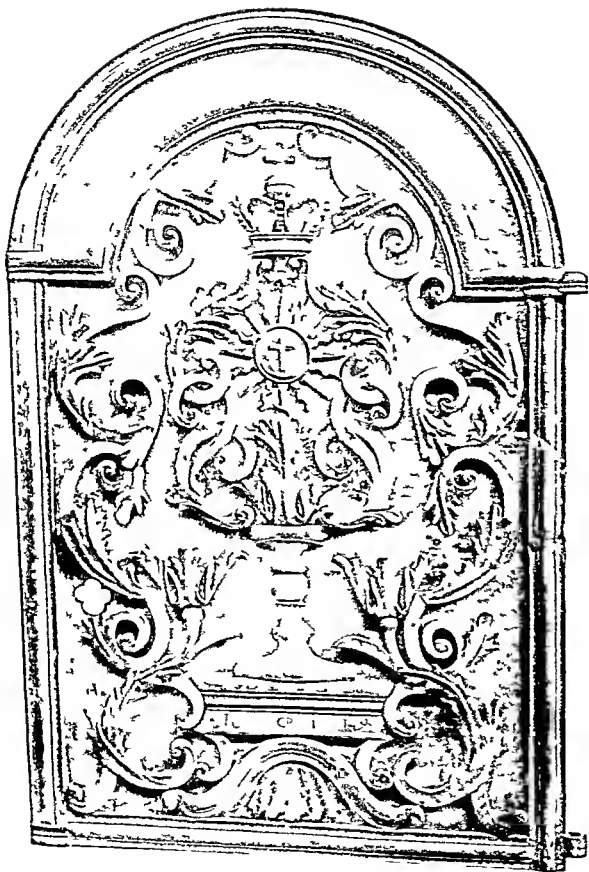




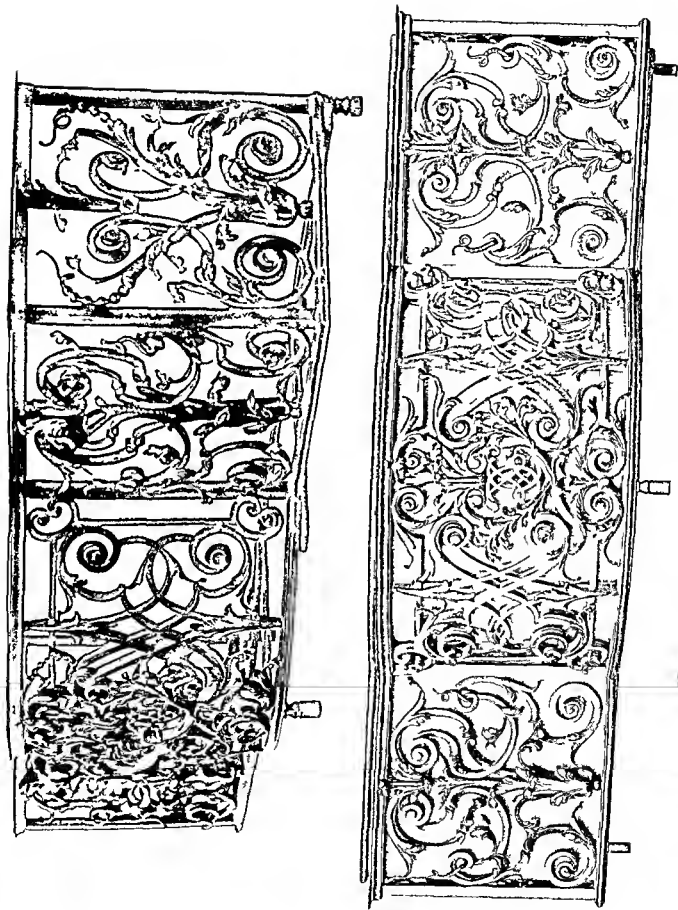
23 Ornamental vases from plasters of  
entrancegates Repoussé iron 19th century



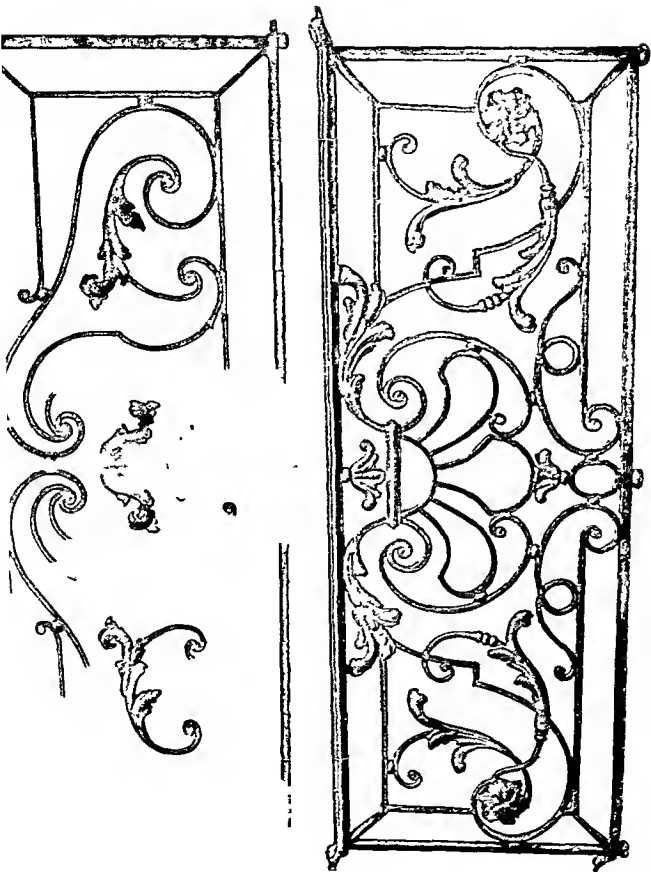
29 ABOVE Circular grille from a fanlight Wrought iron decorated with foliate volutes Amiens Seventeenth century  
 BELOW Wrought iron balcony railing decorated with elaborate motifs of repoussé iron Ile de France Eighteenth century



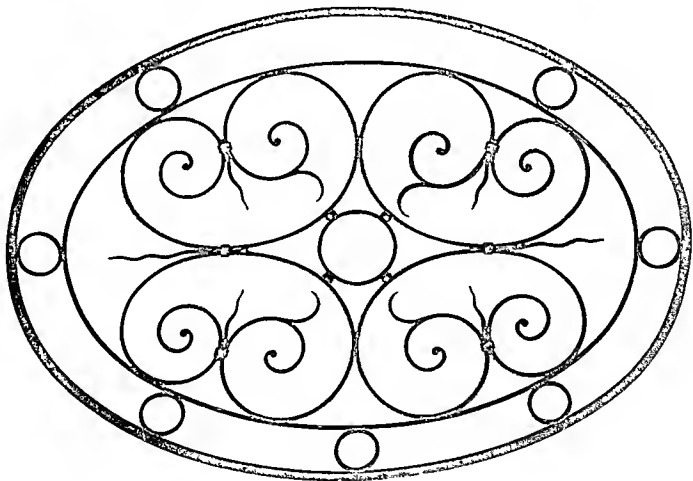
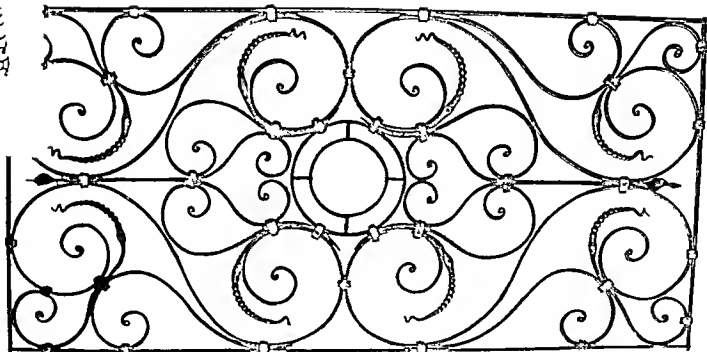
30 Wrought iron tabernacle door decorated with applied repoussé iron ornaments  
(It bears the date 1849)



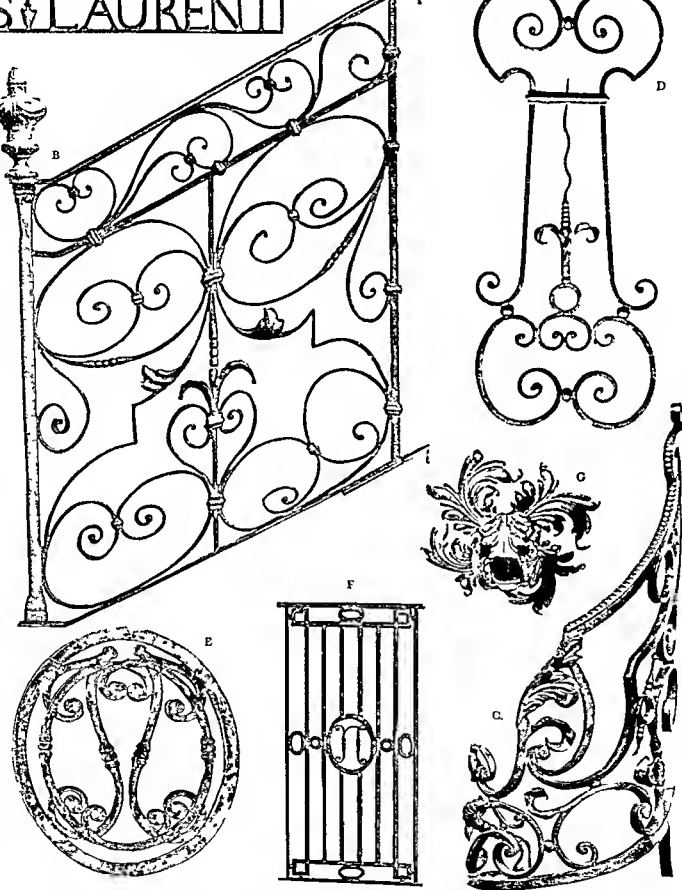
31  
Model of a balcony with a monogram Wrought and chased iron Lorraine work  
Eighteenth century Front and side views



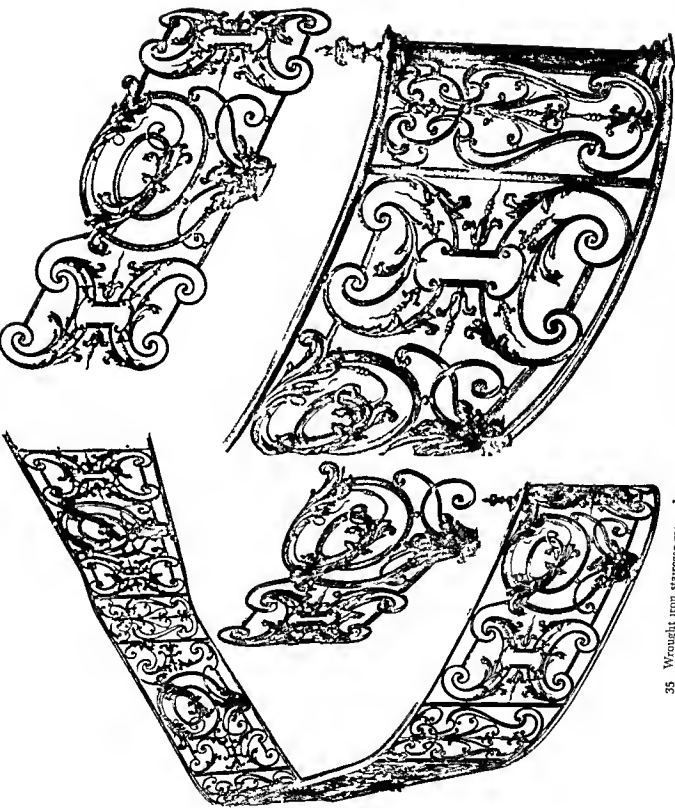
34 Wrought iron balcony grilles decorated with repoussé iron foliage. Part Seventeenth and eighteenth centuries.



33 Large fanlights rectangular and oval Wrought iron (The repoussé iron ornaments have disappeared) Rouen Seventeenth century

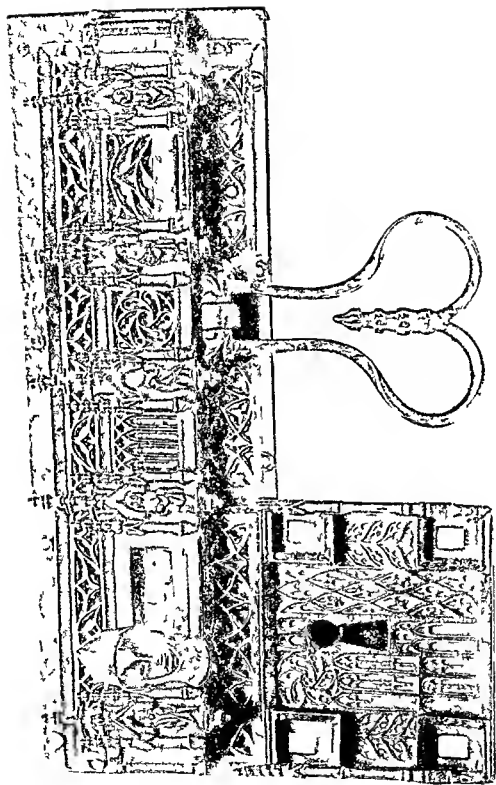


34 A Sign of l'Enclos Saint Laurent (Saint Lawrence Close) in Paris B C Stair railing terminals D Newel post from a staircase E Cipher from a grille F Grille panel with the monogram of Napoleon I From the chapel at Malmaison G Repoussé iron ceiling ornament

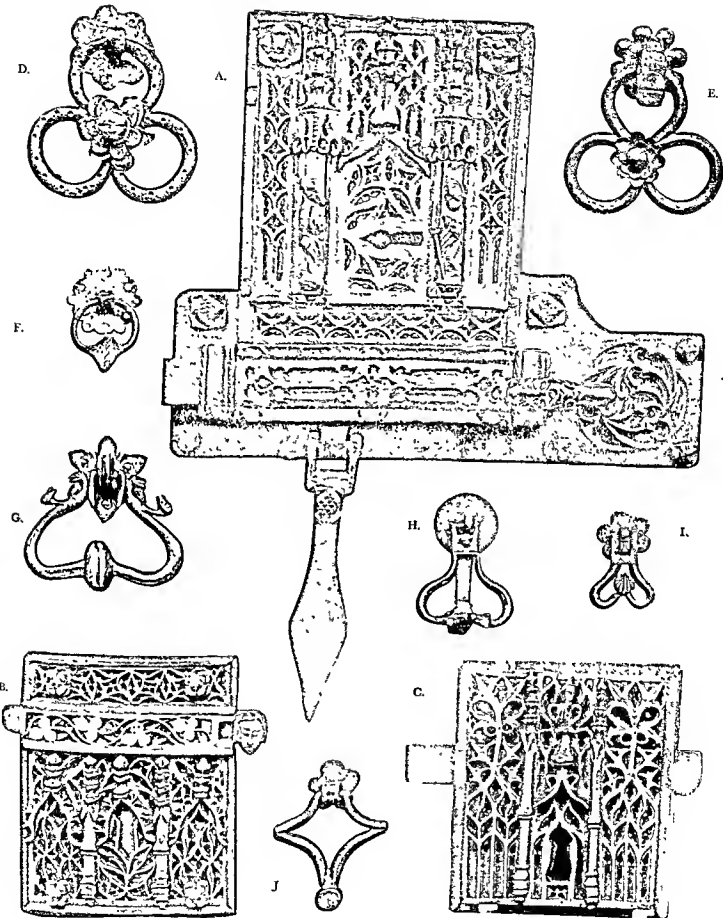


35 Wrought iron staircase ramp decorated with chased and gilded bronze ornaments From the  
Chateau de Bellevue (Seine et Oise), which belonged to the Marquise de Pompadour





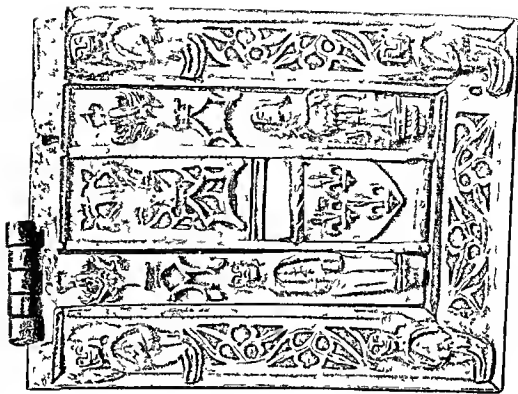
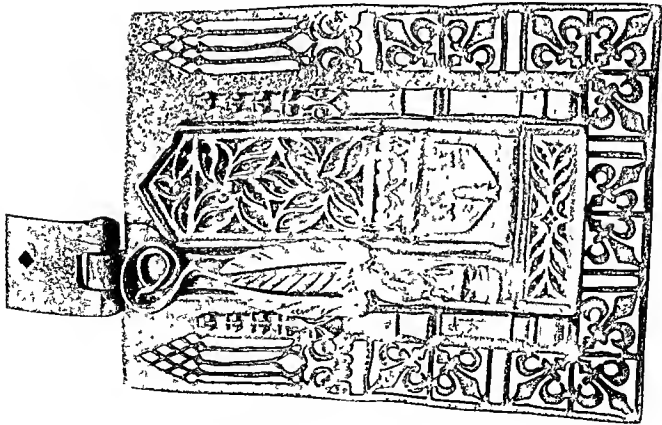
36 Door lock with staple bolt decorated with architectural and foliate patterns, panels of sheet iron arranged in two superimposed layers Spanish work, 17th century



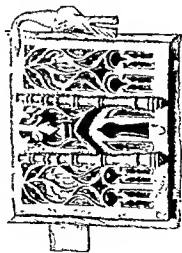
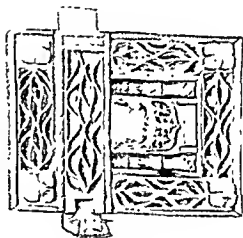
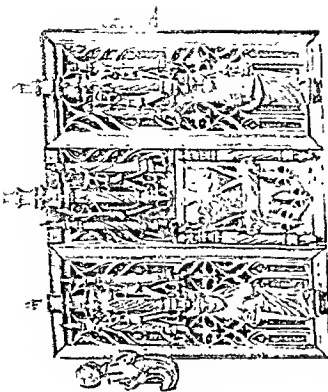
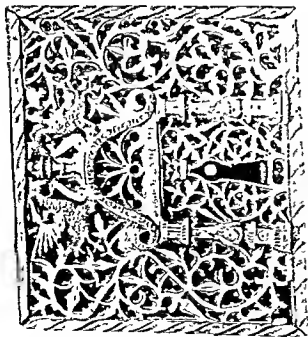
37 Staple-bolt lock (A) and locks from credences (sideboards), with exposed (B) and with sunk (C) bolt, decorated with Gothic tracery. Wrought iron. Fifteenth century. D-J: Furniture pulls. Wrought iron. Fifteenth and sixteenth centuries.



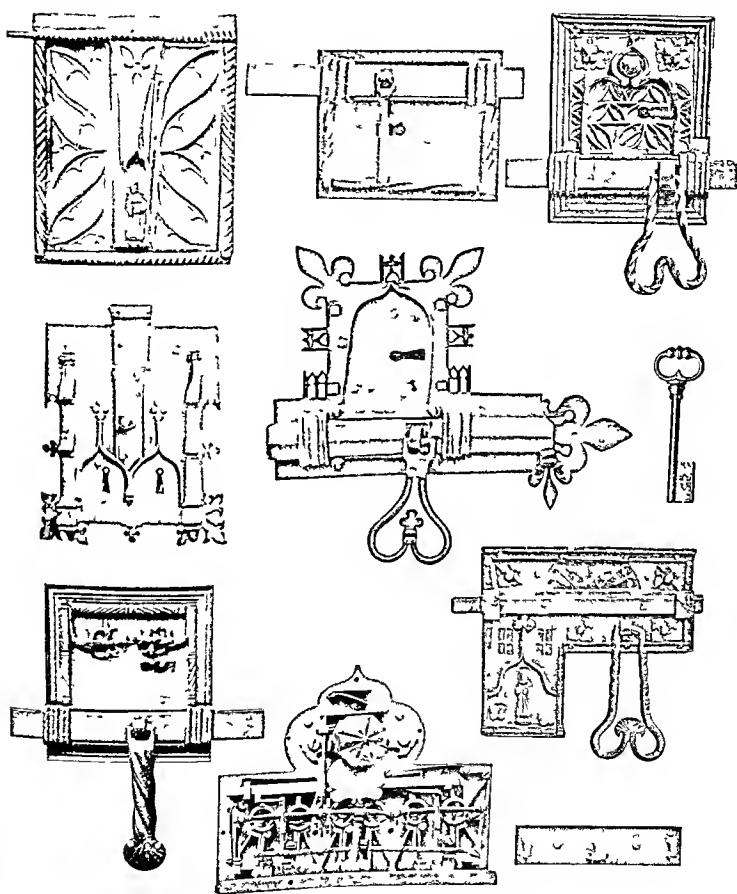
38 Coffer (chest) lock with an architectural façade a hasp and a keyhole guard with secret spring  
Wrought iron. Sixteenth century



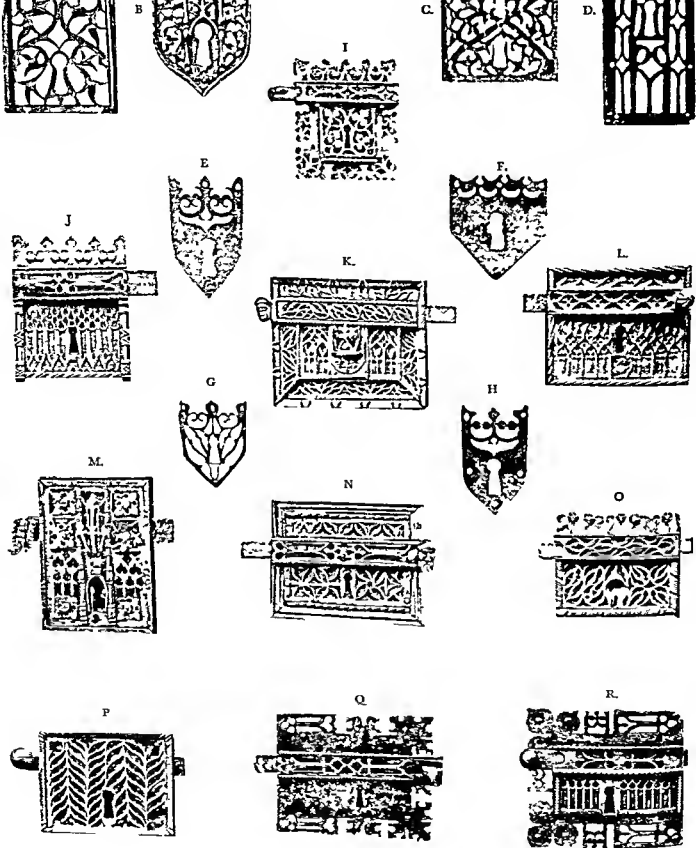
39 Coffer (chest) locks with hasps and keyhole guards with secret springs Wrought iron, cut out and chased  
Sixteenth century



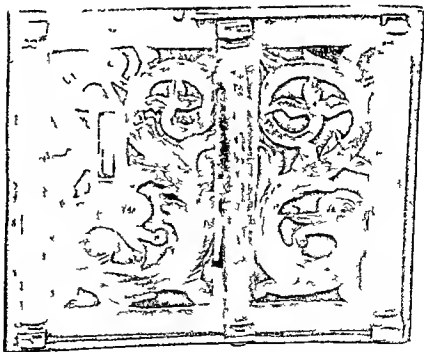
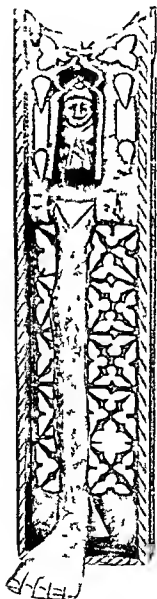
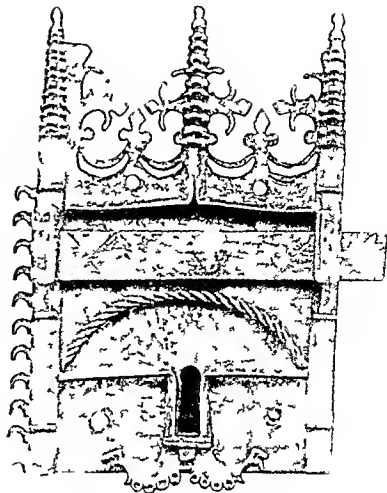
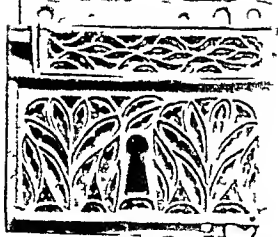
40 ABOVE, LEFT: Chest lock with thistle decoration. Cut-out wrought iron. Spain. Sixteenth century. ABOVE, RIGHT: Credence lock with a sunk bolt; figures of Saint Barbara and Saint Margaret under the canopies. BELOW: Credence locks with either sunk or exposed (center) bolts, decorated with Gothic tracery. Wrought iron, cut out and engraved. Sixteenth century.



41 Door locks with decorated front plates most of them with staple bolts one with key Fifteenth and sixteenth centuries BOTTOM CENTER Chest lock with three bolts and exposed mechanism Wrought and chased iron Flanders Seventeenth century

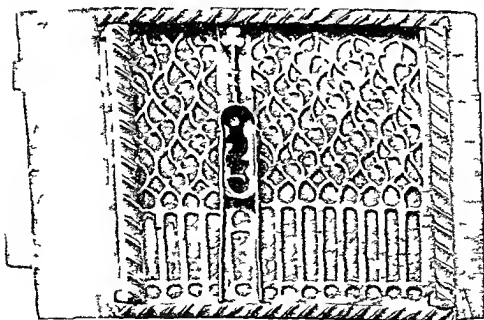
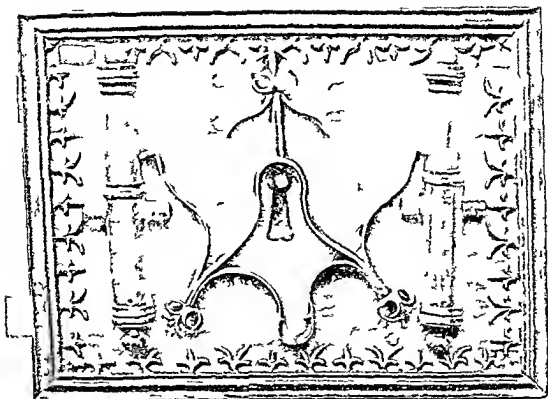


42 A-H Escutcheons (keyhole plates) of cut-out and repoussé iron Fifteenth and sixteenth centuries. I-R Bolt locks from crendices Wrought iron and cut-out iron Chased knobs Fifteenth and sixteenth centuries

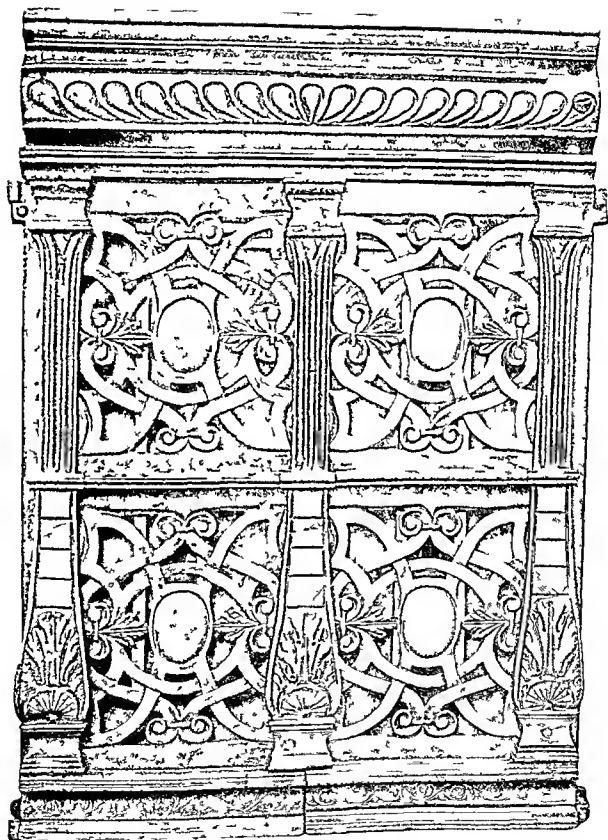


43 ABOVE LEFT Credence lock with sunk bolt decorated with Gothic tracery France Sixteenth century  
 ABOVE RIGHT Lock with exposed bolt decorated with pinnacles Chased iron Spain Sixteenth century  
 BELOW LEFT Door knocker in the shape of a human leg mounted on a back plate of cut out iron France  
 Fifteenth century BELOW RIGHT Chest lock with hasp Wrought iron cut out and engraved Spain Sixteenth  
 century

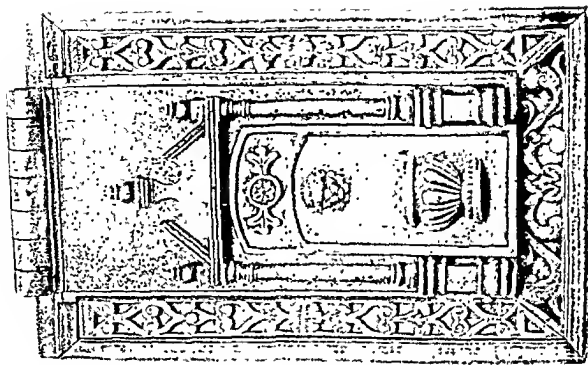
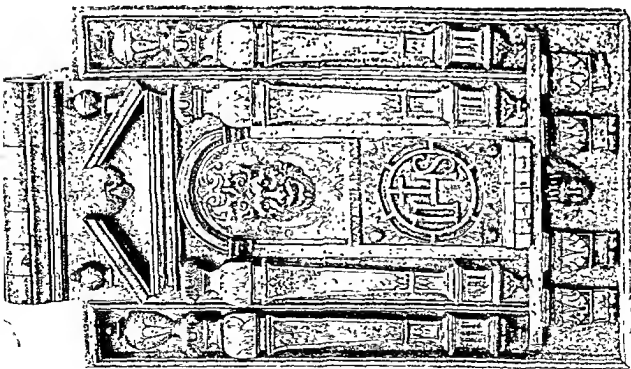




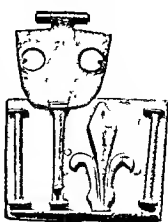
44 ABOVE. Door lock decorated with cannon barrels and cannonballs. From the Chateau d'Assier, Sixteenth century. BELOW LEFT. Door lock decorated with a panel of sheet iron pierced *à jour*. Sixteenth century. BELOW RIGHT. Two wrought iron coffret locks. Beginning of the sixteenth century.



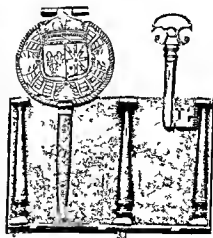
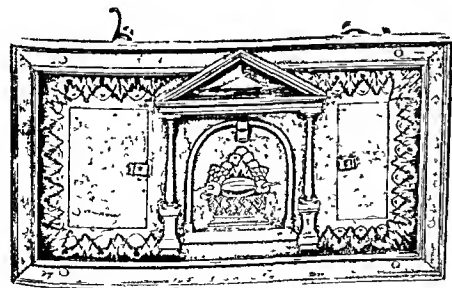
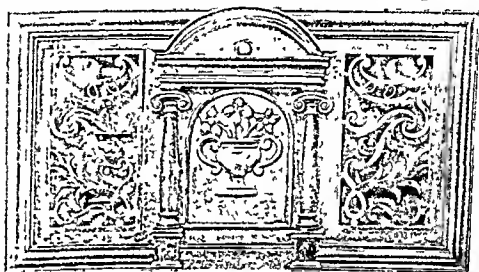
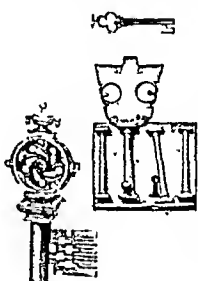
45 Coffin lock divided into four compartments each decorated with cartouches Renaissance  
Chased wrought iron French work End of the sixteenth century



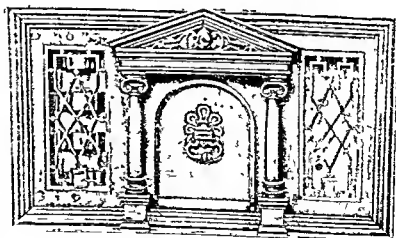
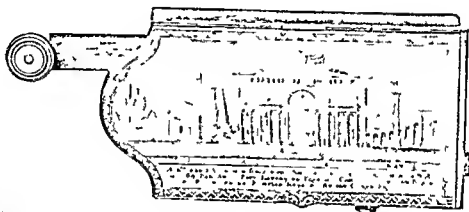
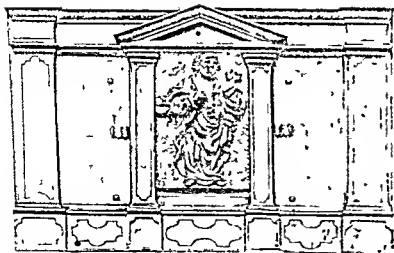
46 Chest locks with architectural front panels, known as "masterpiece locks," provided with keyhole guards with secret mechanisms. Chased wrought iron. Seventeenth century.



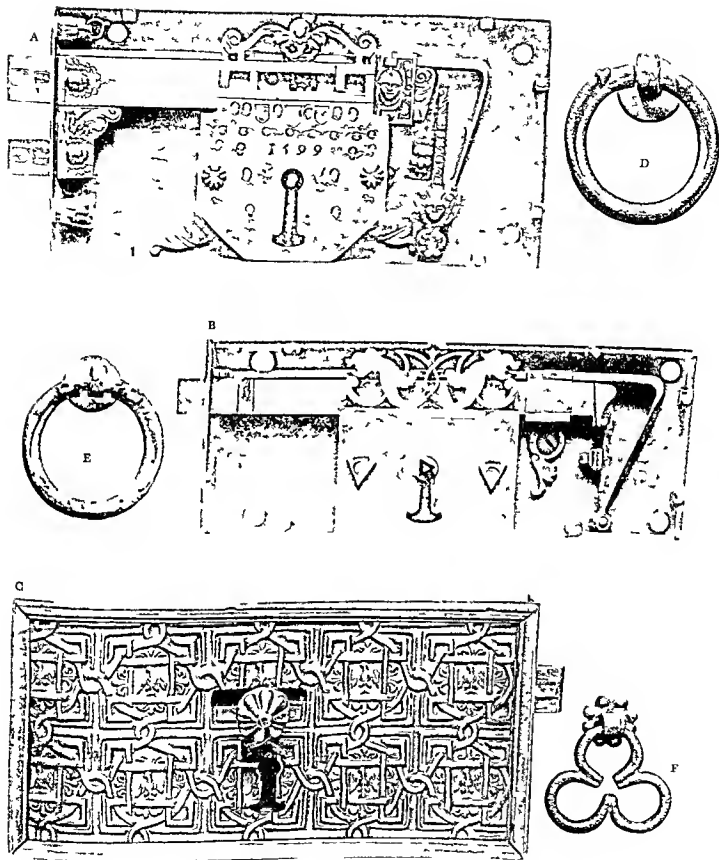
B



47 A-C Door locks known as "masterpiece locks," provided with keyhole guards with secret mechanisms Wrought iron, engraved French work Seventeenth century, A is dated 1665 OTHERS Chest locks with hasps Wrought iron French and Spanish work Seventeenth century

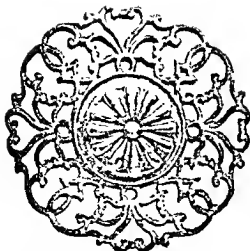


48 ABOVE, LEFT, BELOW, RIGHT Door locks, known as "masterpiece locks," provided with keyhole guards with secret mechanisms Chased wrought iron Seventeenth century BELOW, LEFT Key, with rectangular turret, made of wrought iron, cut out and chased, fits the lock to the right of it CENTER Puzzle lock (combination lock) entered in the contest of the Academy of Sciences by Ambrose Poux Landry in 1789 Engraved and gilded bronze

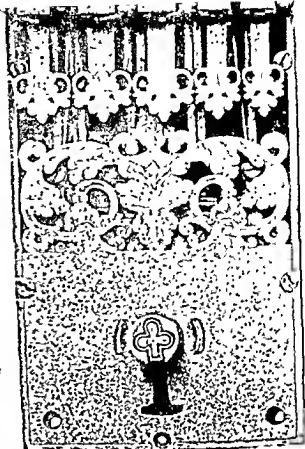


49 A Door lock decorated with numerous punched marks of master locksmiths Wrought and chased iron Germany Dated 1599 B Door lock with single bolt Engraved wrought iron France Seventeenth century C Door lock with the lock box decorated with martlets within cartouches Repousse iron Sixteenth century D F Door ring handles of engraved wrought iron Sixteenth and seventeenth centuries

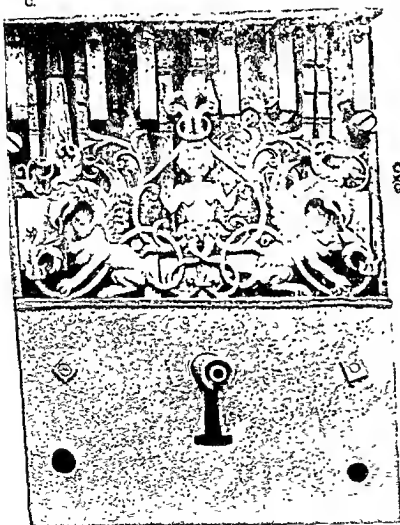
A.



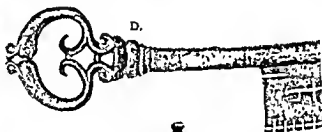
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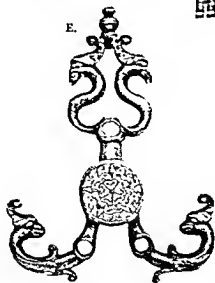
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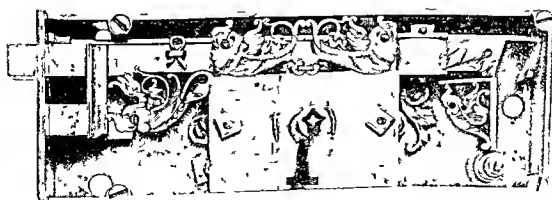
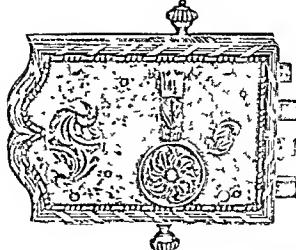
D.



E.

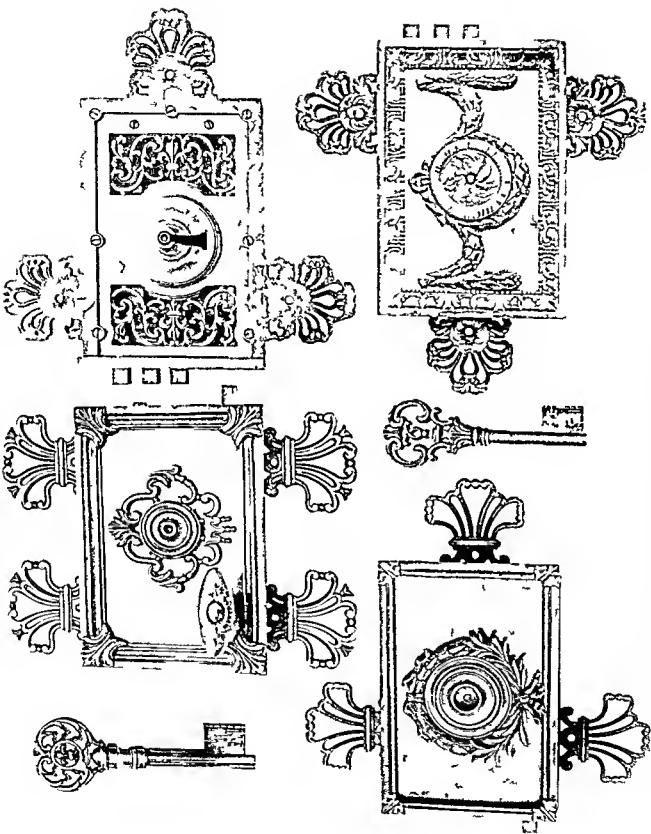


50 A Cover plate (boss) for ward-pipe, or drill-pin, attachment on a lock-box; cut-out and chased steel Eighteenth century B, C Chest locks with ornamental front plates, known as "couronnements de serrure" Iron chased in high relief, and engraved iron. French work Sixteenth century D Key for lock C E: Cover plate (boss) for ward-pipe, or drill-pin, attachment on a lock-box Chased iron Sixteenth century.

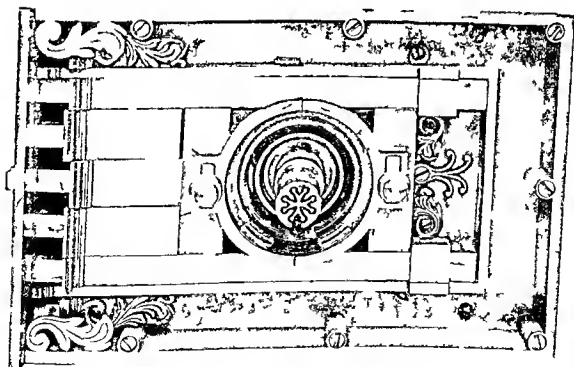
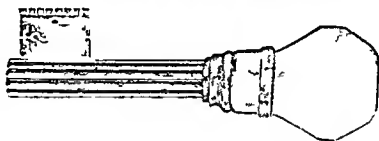
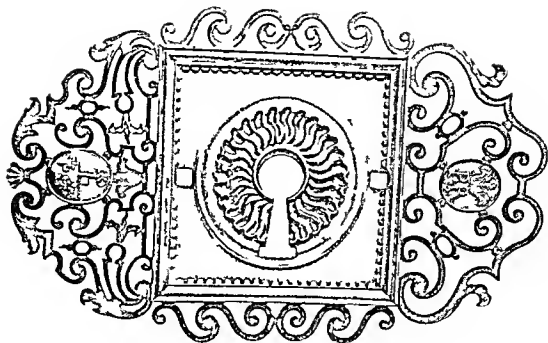


51 Chest locks of engraved and of cut out and chased iron Seventeenth century Door locks with safety bolts (dead bolts) Engraved and chased iron Seventeenth and eighteenth centuries

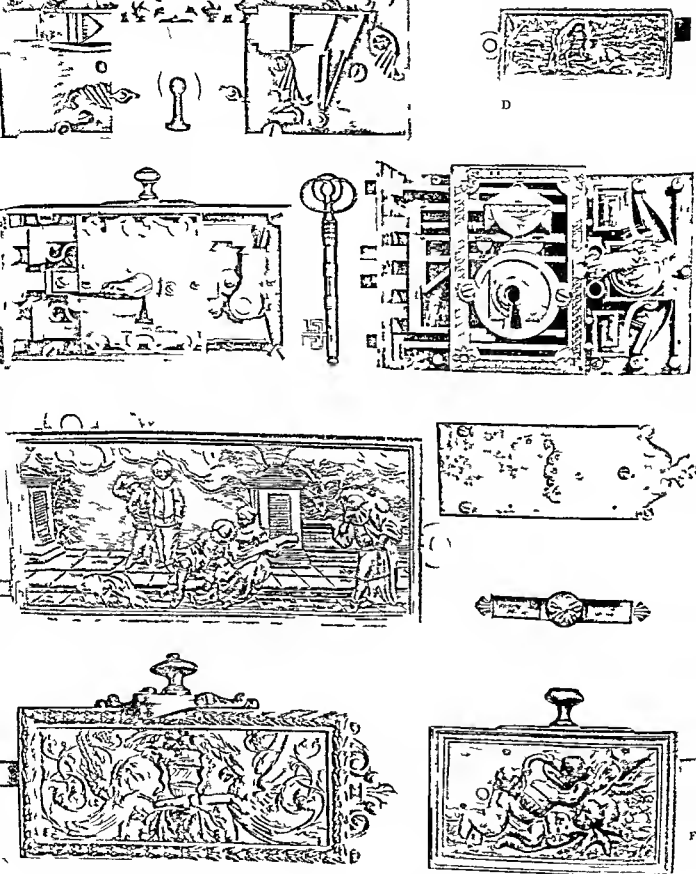




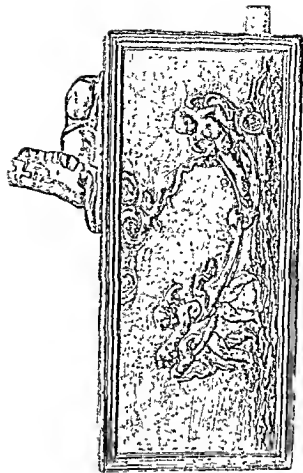
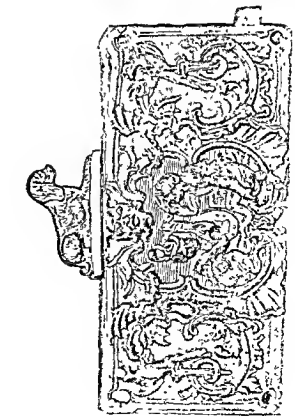
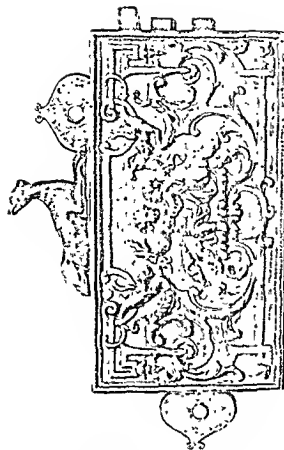
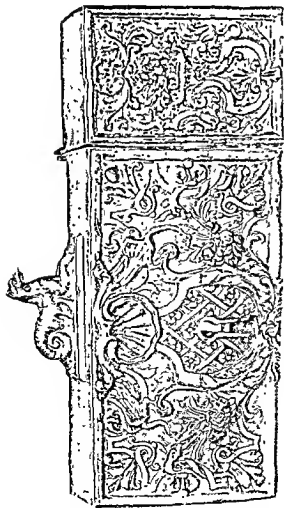
52 Locks (one in front and back views) with projecting lugs (carlets) at corners decorated with elaborate applied ornamentation in Louis XVI style. Strasbourg masterpieces locks. Eighteenth century. (See the original design for a similar lock on p. 252.)

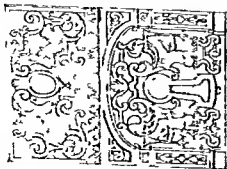
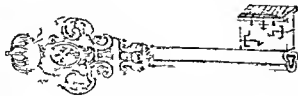
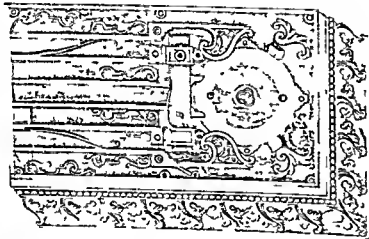
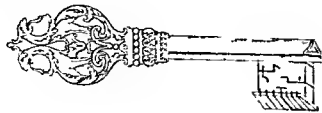
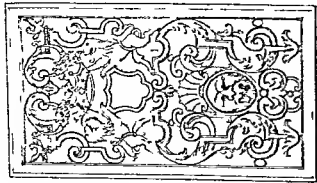


53 Masterpiece lock of a locksmith in Angers. The key barrel in cross section represents the Cross of Saint Louis. The key is hollow supported by a capital was not completed. Wrought and chased iron. Sixteenth century.

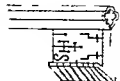
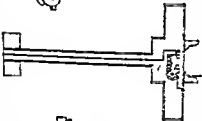


54 A-C Door locks with single or with multiple bolts. Wrought and engraved iron. Seventeenth and eighteenth centuries. D-F Cast iron entrance-door locks with (D) the fox and the stork from *La Fontaine's Fables* (E) characters from the *Comédie Italienne* and (F) playing children. Eighteenth century. G Chased bronze lock decorated with representations of cherubs. Eighteenth century.

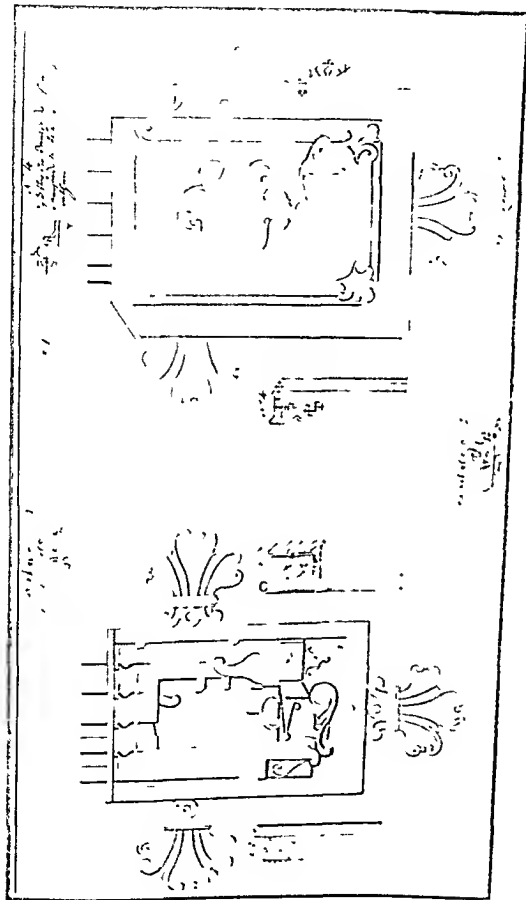


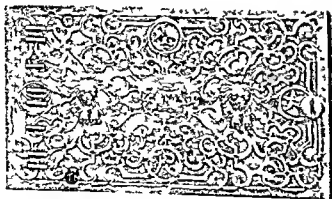
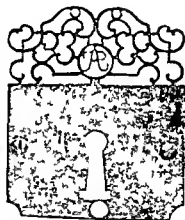
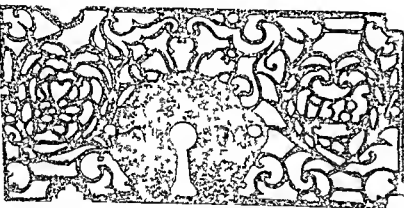
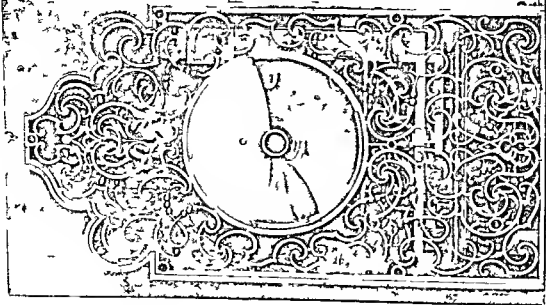


of the 10 masterpieces of the 15th century

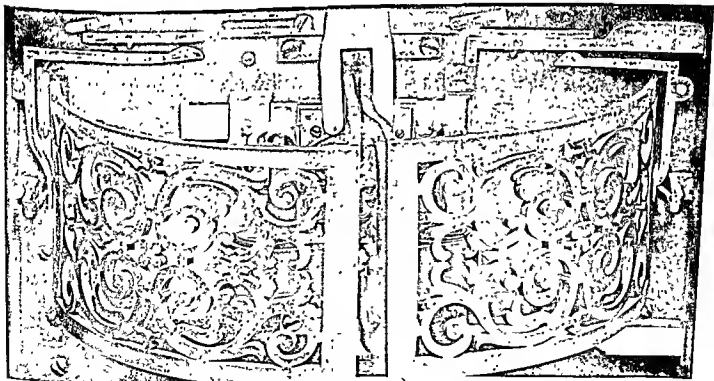


of the 10 masterpieces of the 15th century





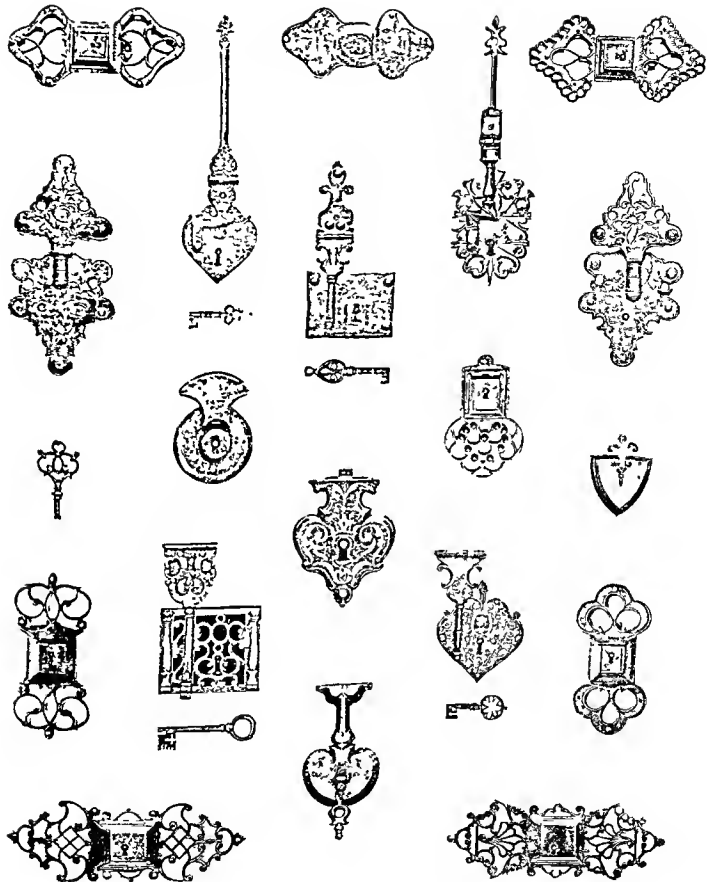
58 Door locks with front cover plates completely pierced *a jour*. Bronze and cut out and chased iron  
 Fifteenth century LOWER LEFT Lock with a coat-of arms decorated with lions heads and with the  
 monogram AP Repoussé iron Eighteenth century



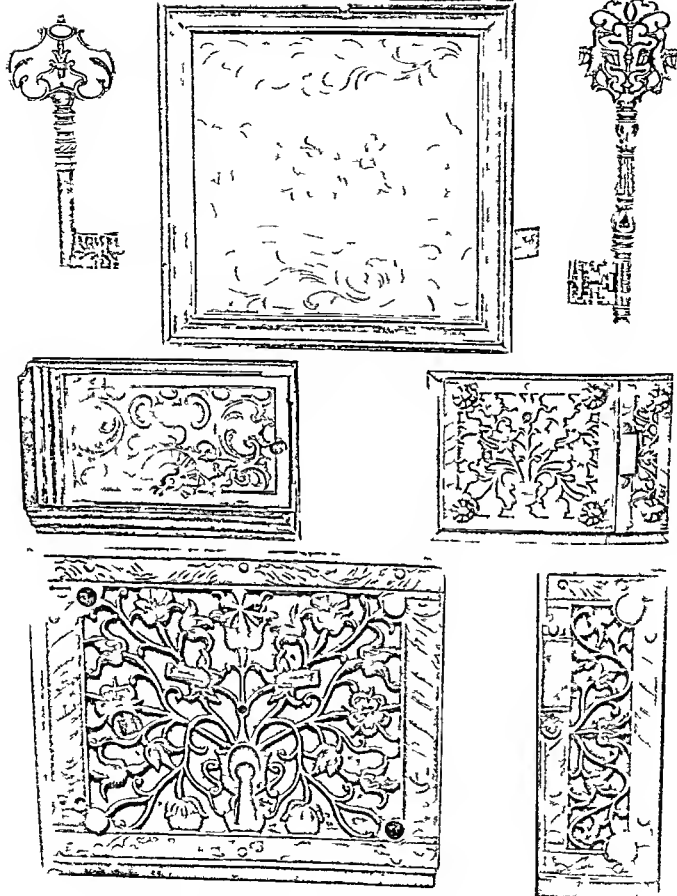
59 "Thief-catcher" trick lock, attributed to Merlin, a Parisian locksmith of the end of the eighteenth century. The lock-box is decorated with a plaque of pierced and engraved iron. ABOVE: View of the cover plate of the lock. BELOW: The inner mechanism



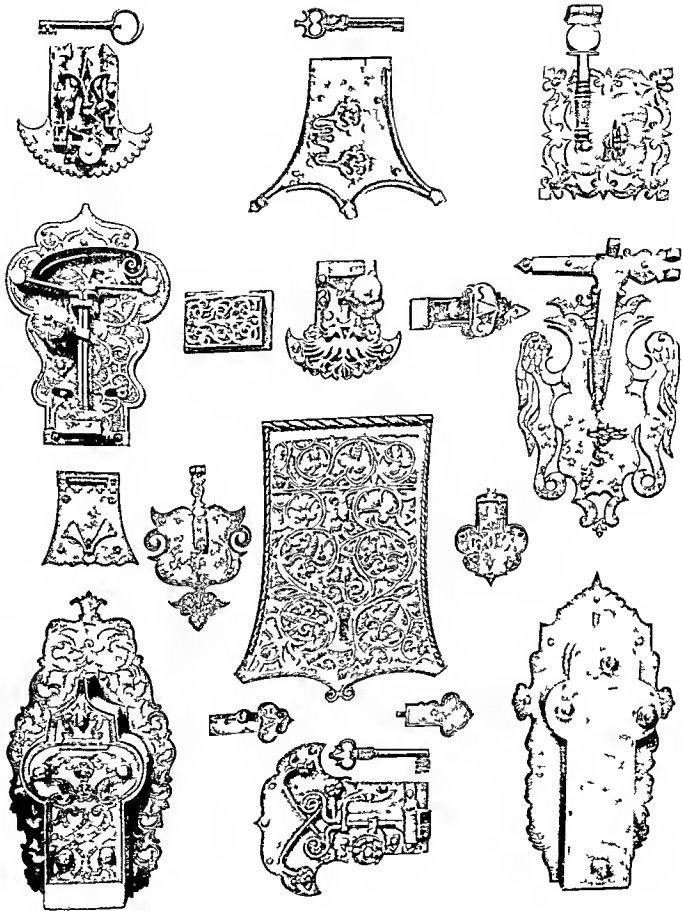




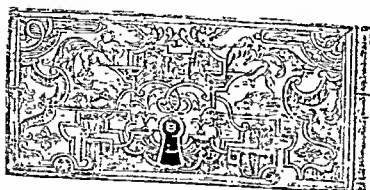
61 Briefcase locks of cut out and engraved steel France End of the eighteenth century Coffret locks Engraved and chased iron and bronze Spain and Italy Seventeenth and eighteenth centuries



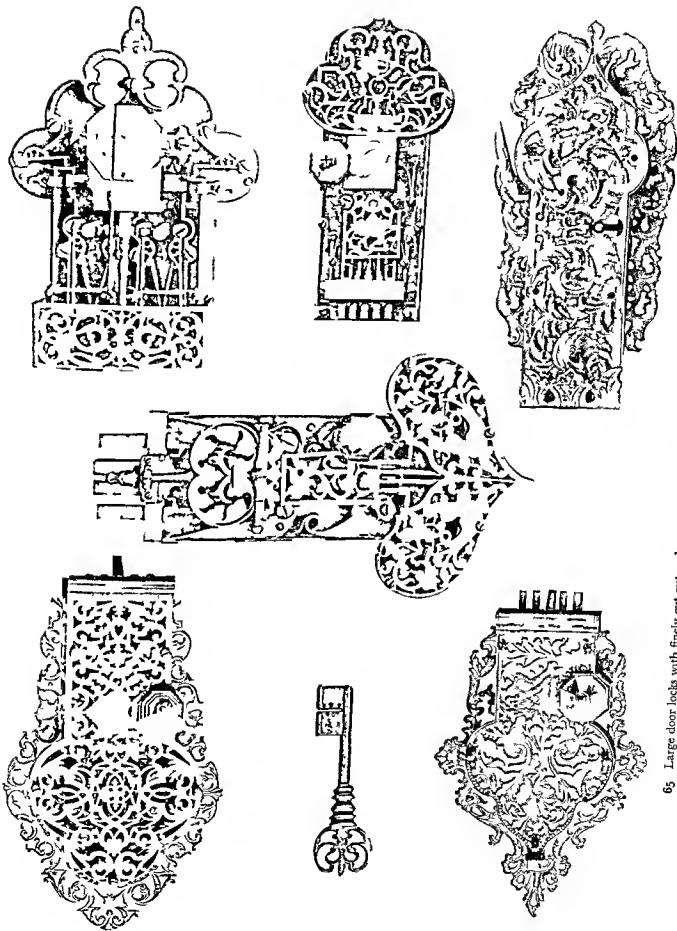
62 Door locks of engraved copper and of pierced and chased copper. LEFT CENTER. Lock with box of engraved copper decorated with a clock dial that forms a secret combination on lock. English work. Eighteenth century



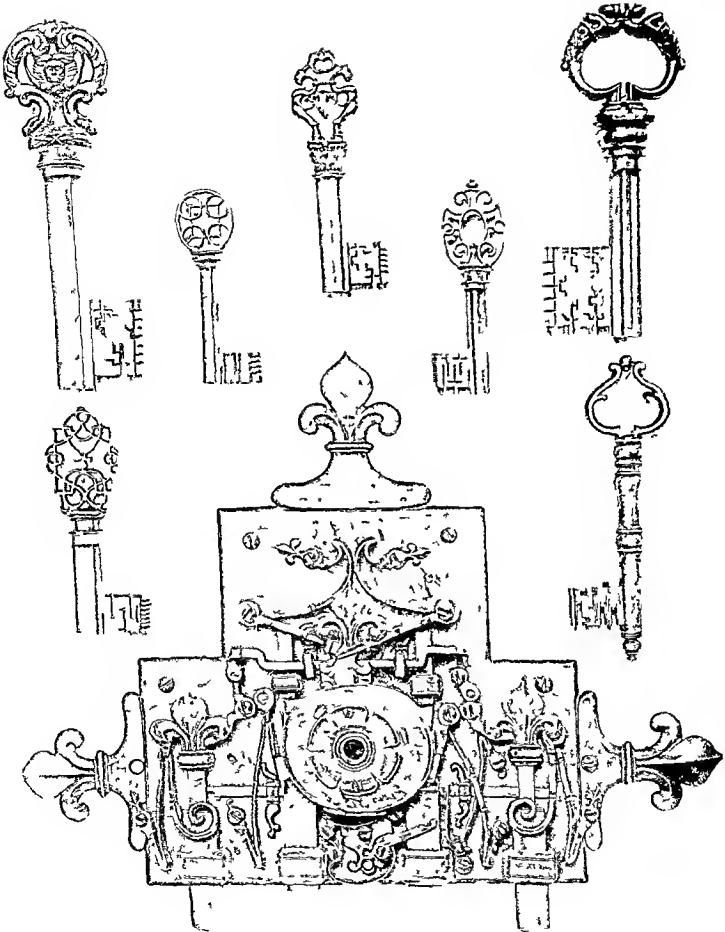
63 Locks in the shape of escutcheons. Engraved iron and pierced and gilded copper. Venetian and German work. Fifteenth to seventeenth centuries.



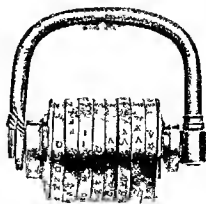
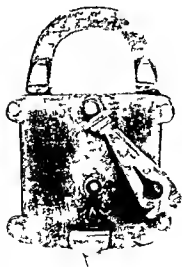
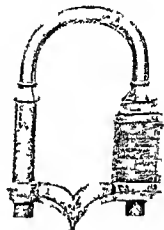
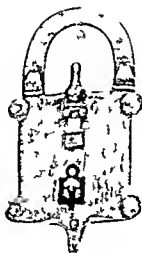
64 TOP & BOTTOM Rim locks with finely engraved front plates bearing the arms of the Medici family. Gilded copper. End of the sixteenth century. CENTER: Clasp lock of engraved copper. Italian work. Seventeenth century.



65 Large door locks with finely cut out and engraved front plates of iron or copper  
 lock with front plate of turned repoussé iron German work Seventeenth and eighteenth centuries

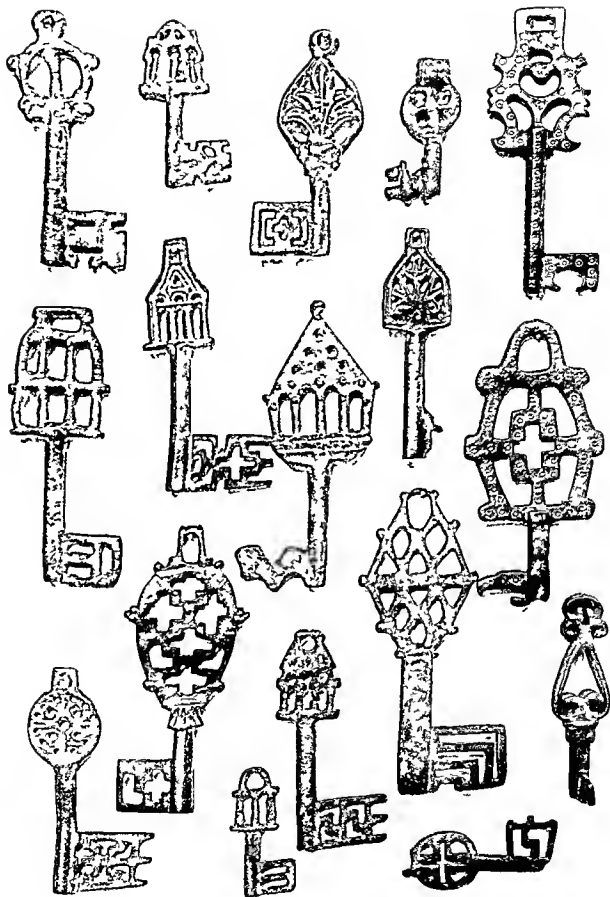


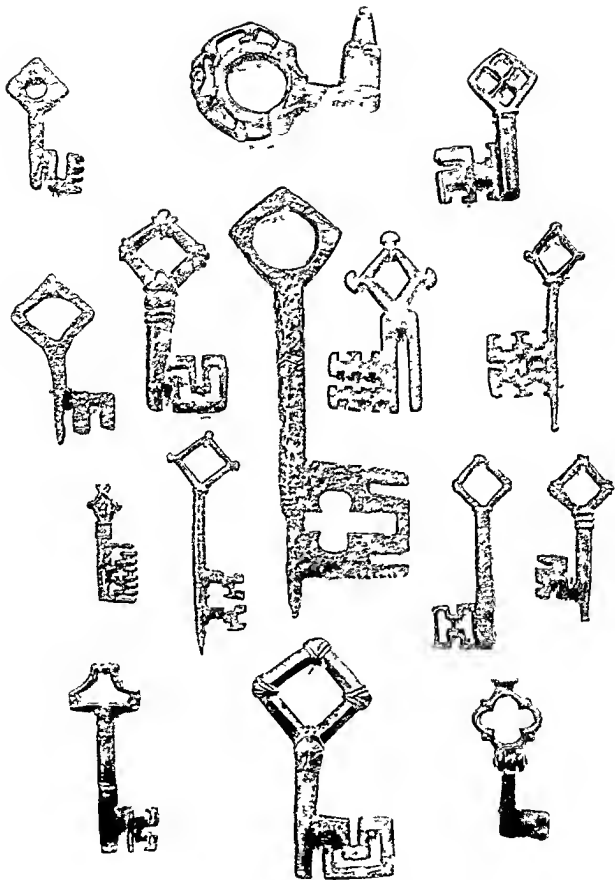
66 BELOW Chest lock with open mechanism. Wrought and chased iron Italian work Seventeenth century  
 ABOVE French keys of wrought and chased iron Sixteenth and seventeenth centuries



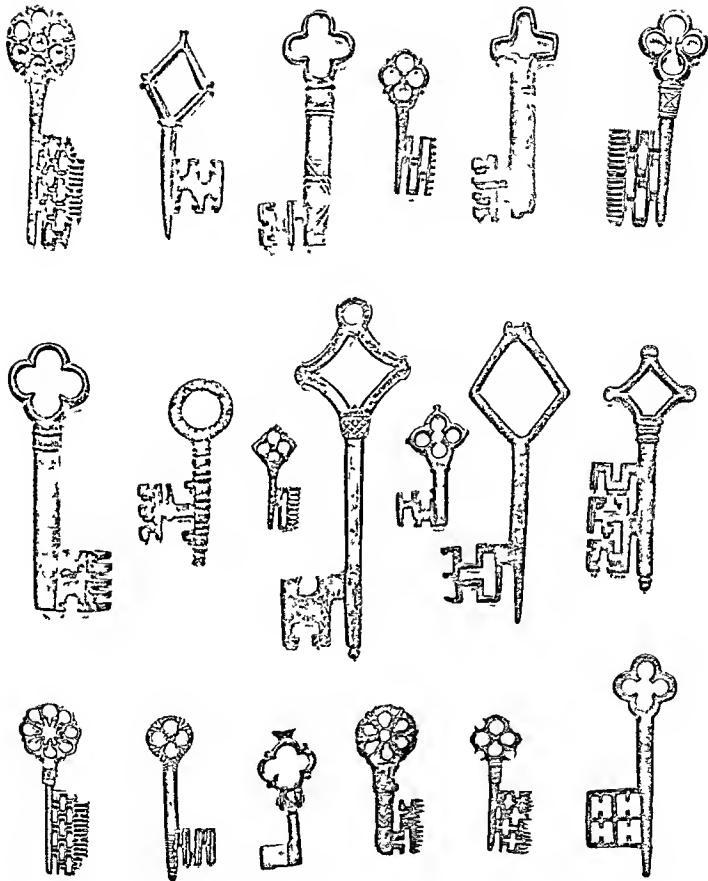




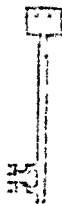
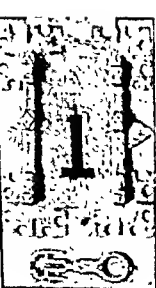




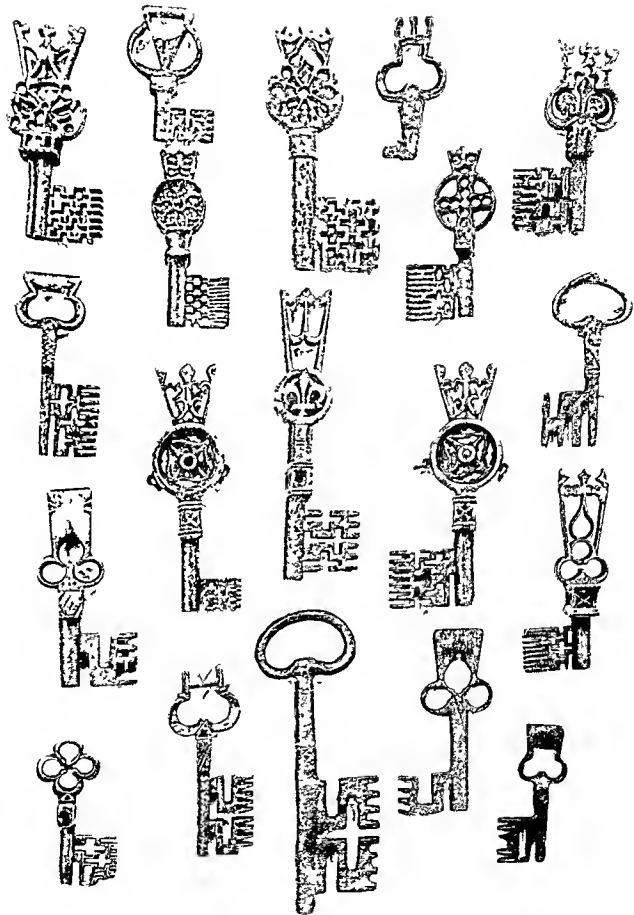
70 Keys with lozenge-shaped bows. Bronze and iron. Thirteenth century. One of these is made of lead and was used as a pilgrimage badge.



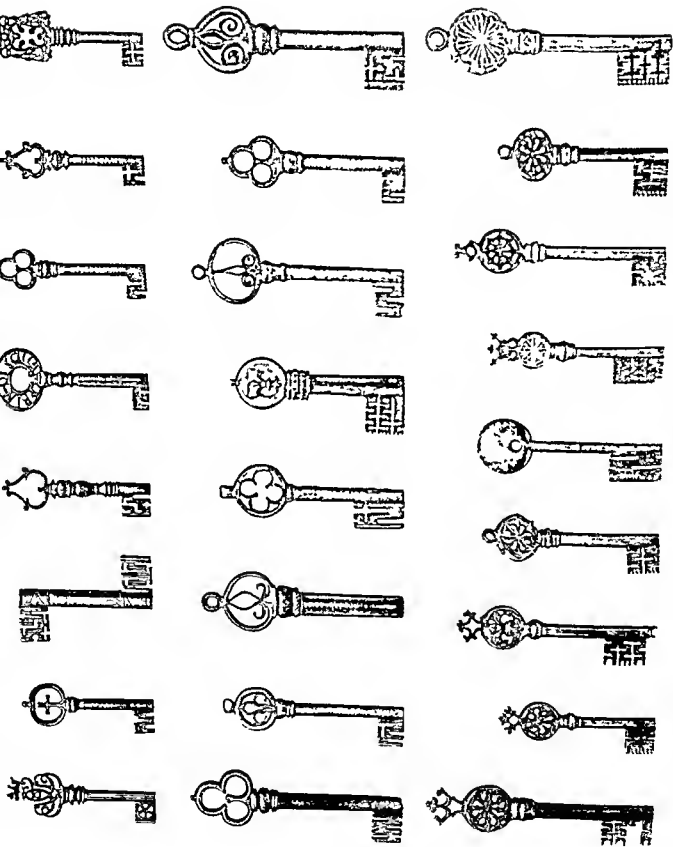
71 Keys with quatrefoil or lozenge shaped bows Iron or bronze  
Thirteenth and fourteenth centuries



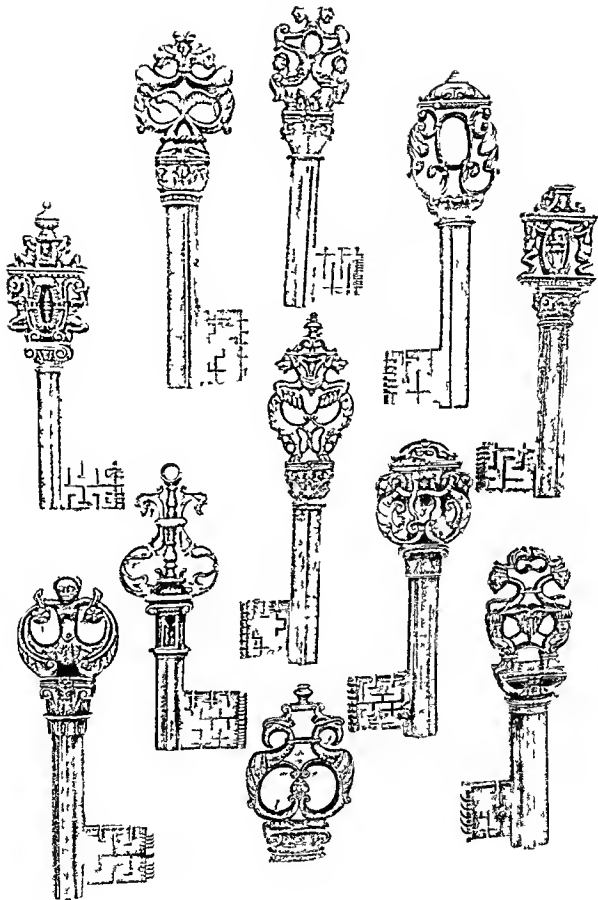
Slide keys (*clefs à pousser*) and locks known as *serrures à la cordelière* (with latches lifted by keys), Bronze and wrought iron. From the Roman period to the eighteenth century.



73 Keys with bows surmounted by crowns and with a rosette within the bow (prototypes of 'masterpiece,' or 'apprentice,' keys) Wrought iron French work Fifteenth and sixteenth centuries

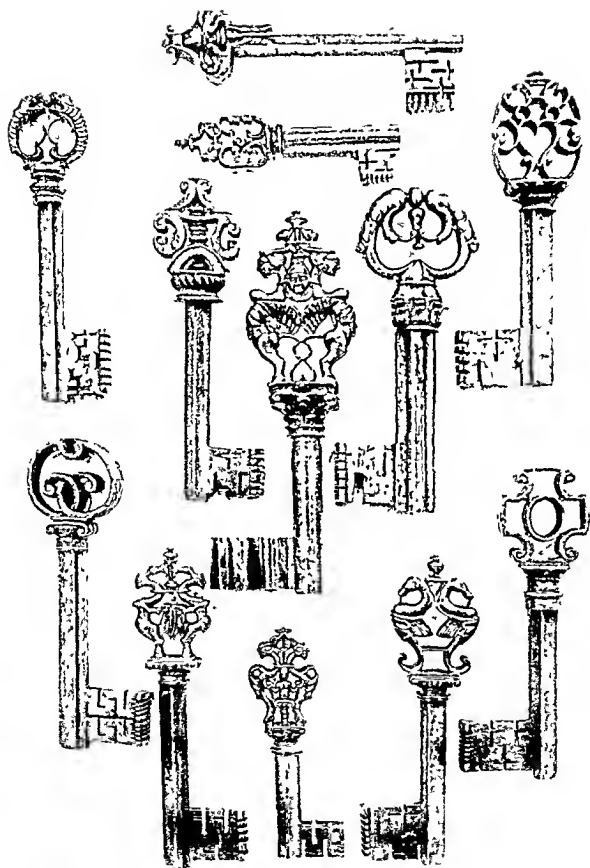


74 Venetian keys, with bows formed of flat iron strips brazed onto copper. Sixteenth to eighteenth centuries

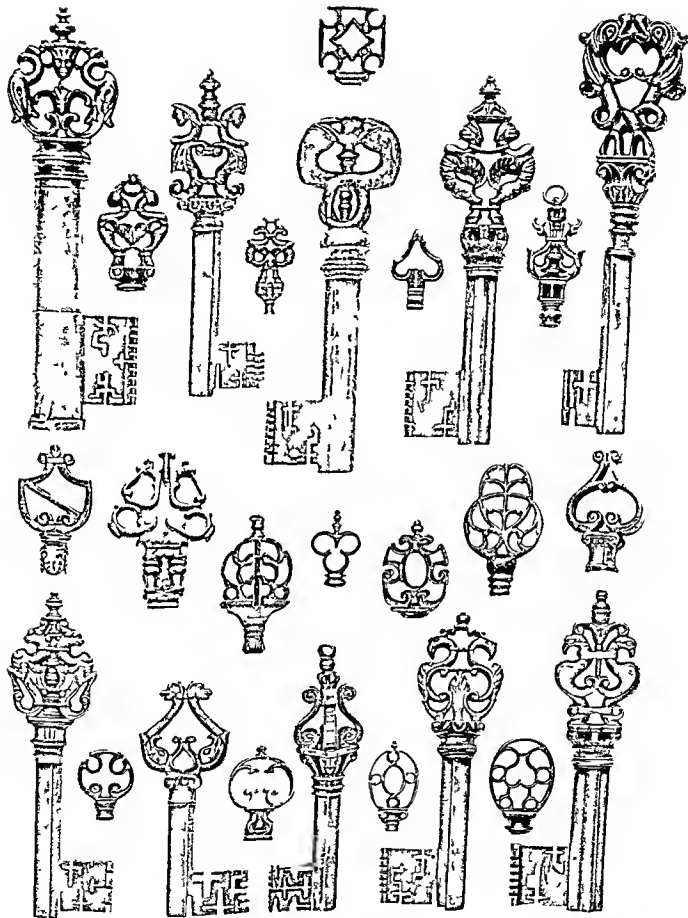


75 Keys with capitals at the neck (under the bows) and with a motif of adjoined cherubs on the bows  
 Triangular or fluted stems Chased steel French work Renaissance period

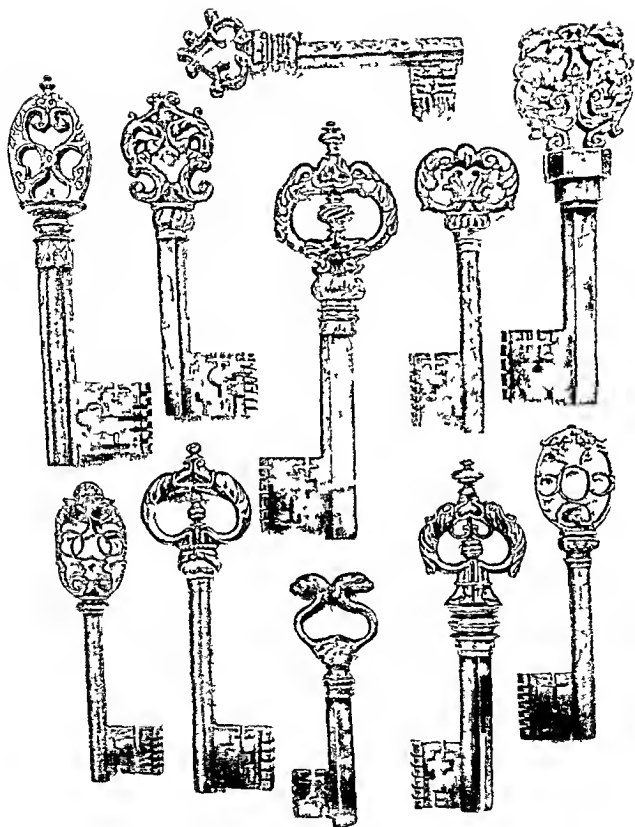


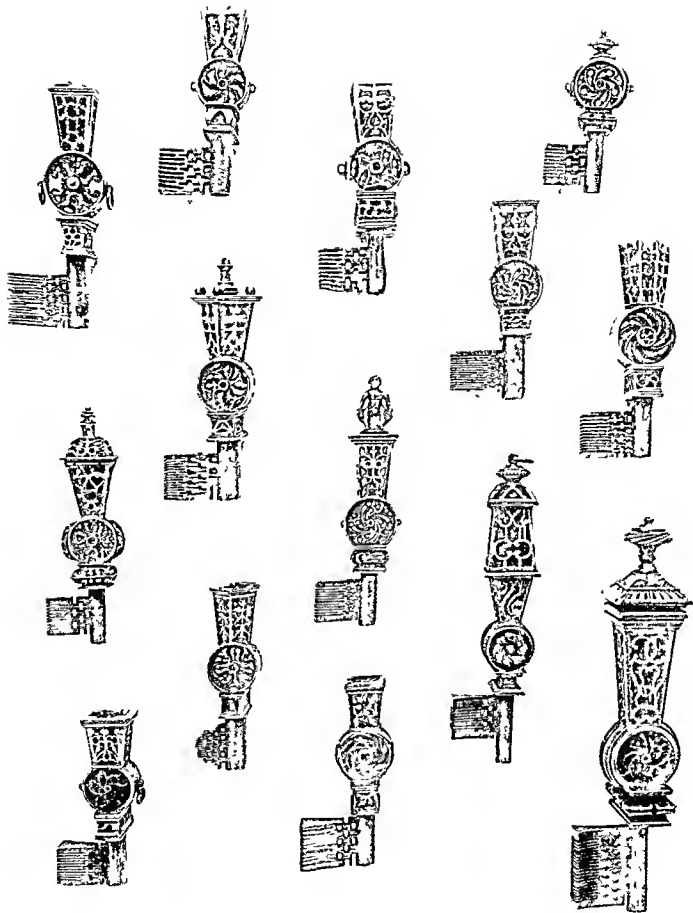


76 Keys with capitals under the bows, and with addorsed chimeras forming the bows, also keys with bows made of bent flat bands Triangular or fluted stems Chased iron Renaissance period

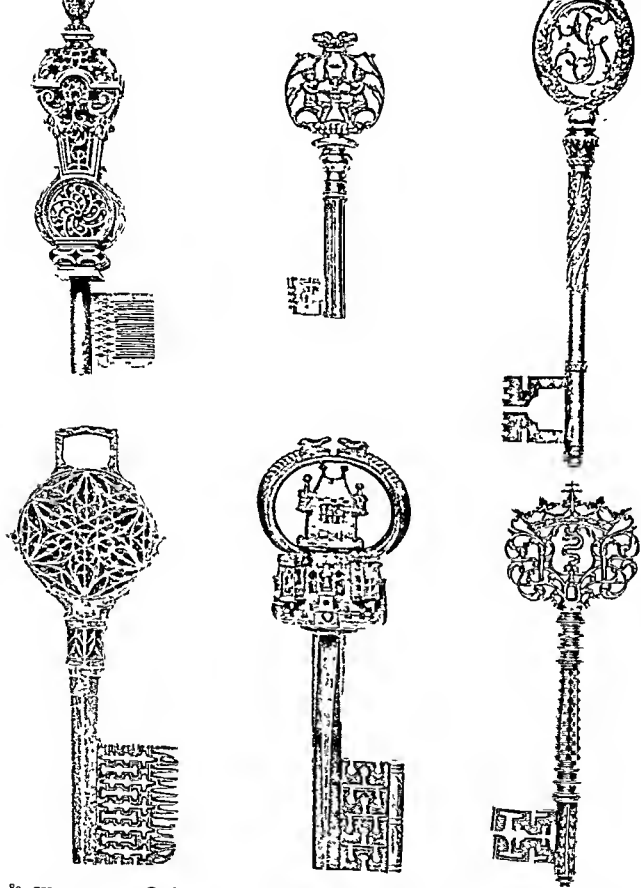


77 Keys with capitals at the necks and with caryatids also keys with bows made of bent flat bands Trefol shaped and triangular fluted stems Wrought and chased iron Beginning of the seventeenth century

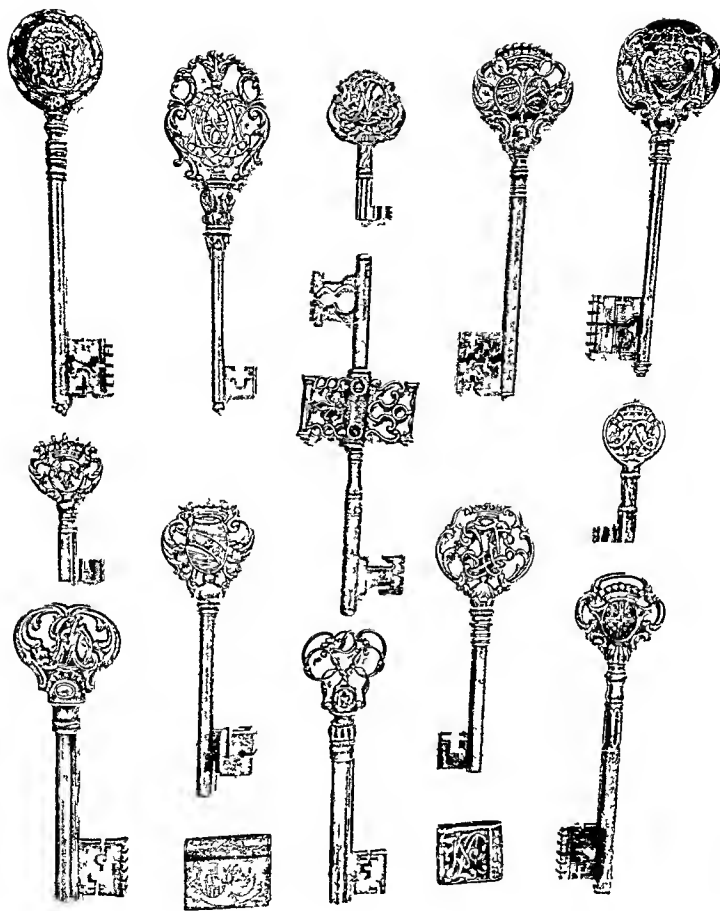




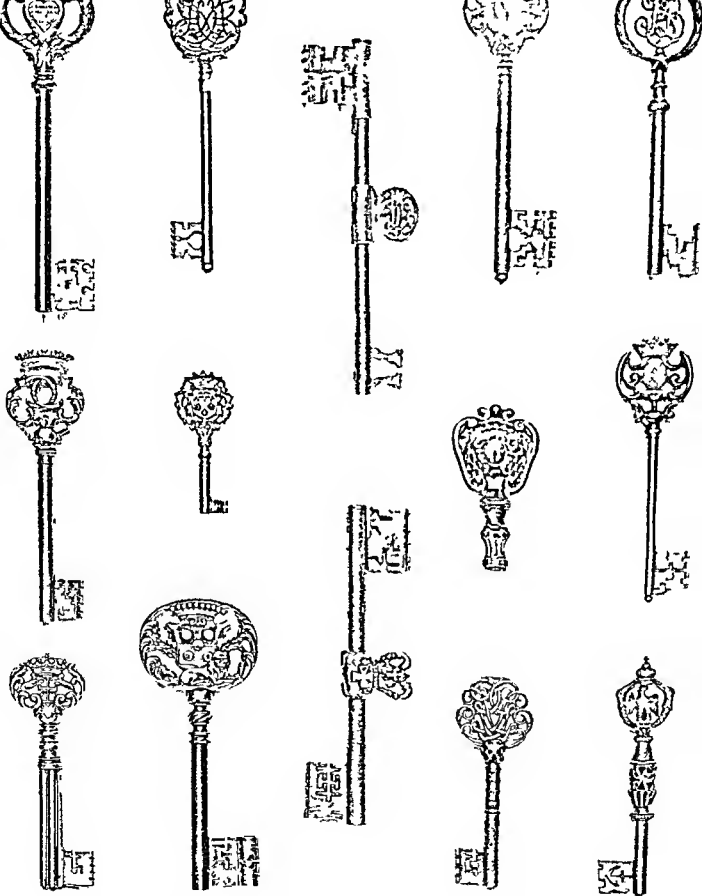
79 Keys with bows surmounted by turrets and with radiating rosettes within the bows, known as "masterpiece," or "apprentice," keys. Cut-out and chased steel. French work. Seventeenth and eighteenth centuries.



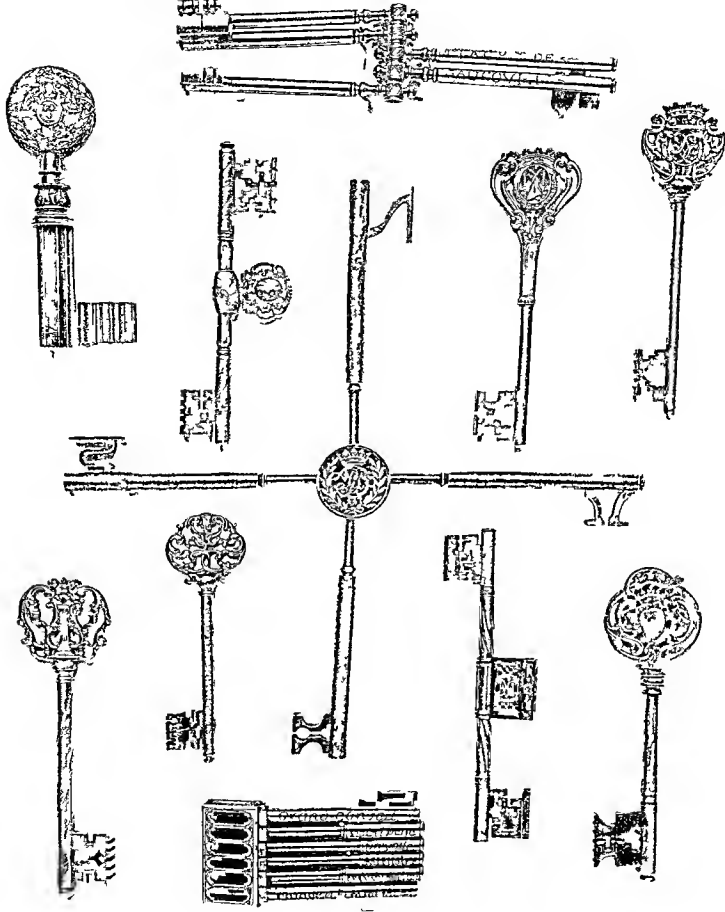
80 TOP, LEFT TO RIGHT Quadrangular turret masterpiec key, Louis XV period, key for furniture lock, decorated with human figures, Louis XIV period, symbolical marriage key, Louis XVI period BOTTOM, LEFT TO RIGHT Venetian key, end of the fifteenth century, German key, the bow surmounted with a castle, sixteenth century, symbolical key presented to Archbishop Colbert at the time of his entry into Rouen, seventeenth century, Chased iron and steel



81 Sliding clasp bows of passkeys (master keys) decorated with armorial bearings (bottom) Keys to door locks and to casket locks with interlaced monograms and with coats-of arms in the bows Chased steel French work Eighteenth century

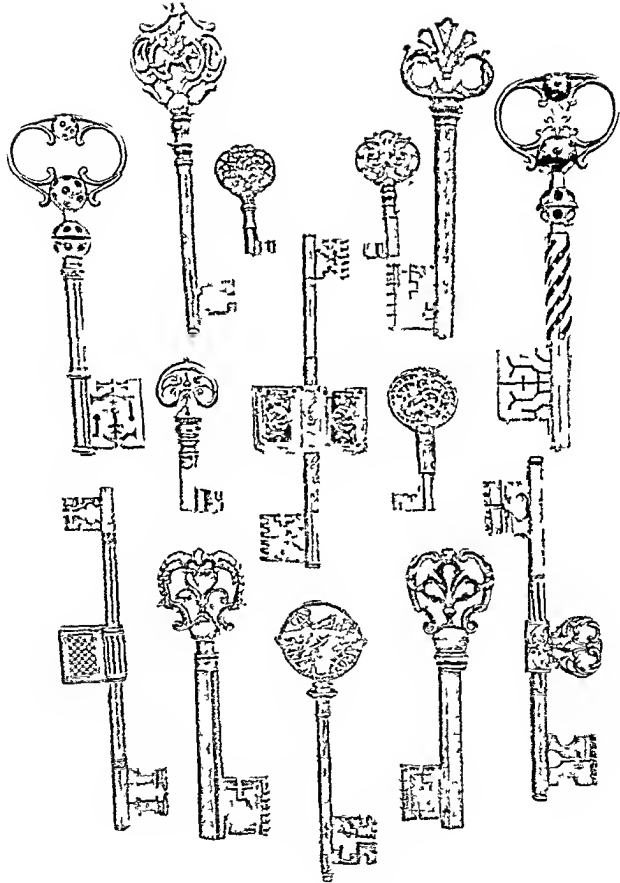


82 Keys and passkeys (master keys) with coats-of arms or monograms on matted gilded background decorating the bows Chased steel French work. Eighteenth century

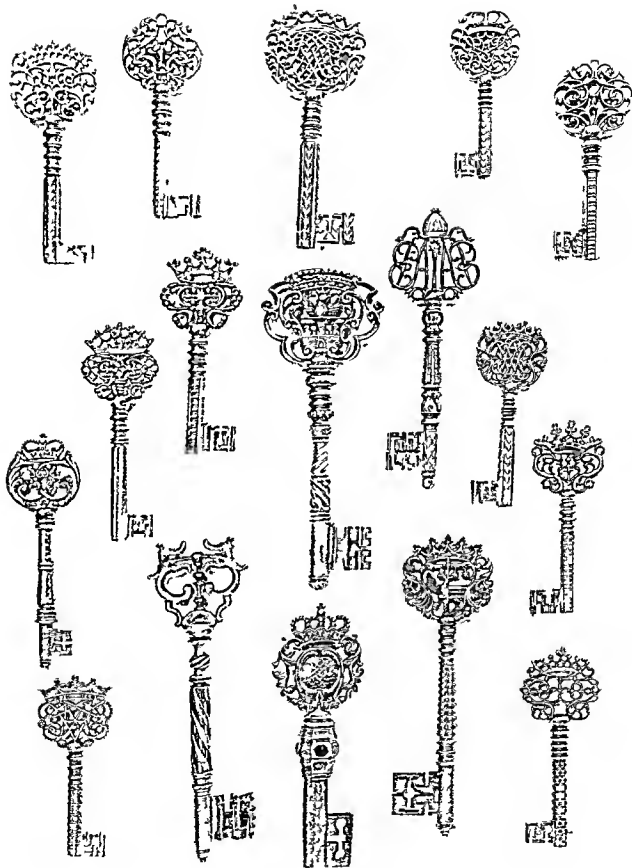


83 Keys with armorial bearings and with devices or inscriptions indicating their royal provenance. Chased steel. Eighteenth century. One is the key of the *Légion d'Honneur* (Legion of Honor), the cross sections of the key bit and of the stem having the shape of the insignia of the Order. Chased steel. Nineteenth century.

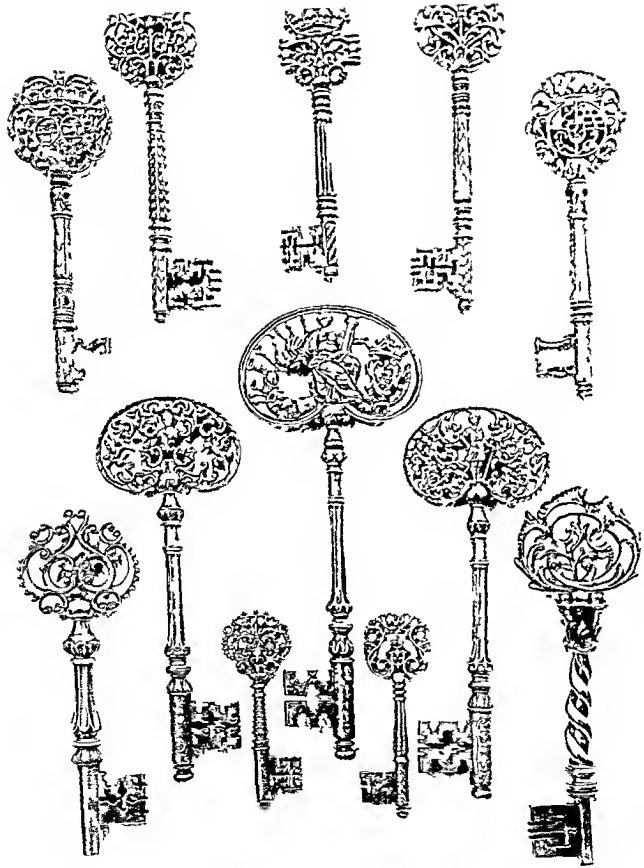




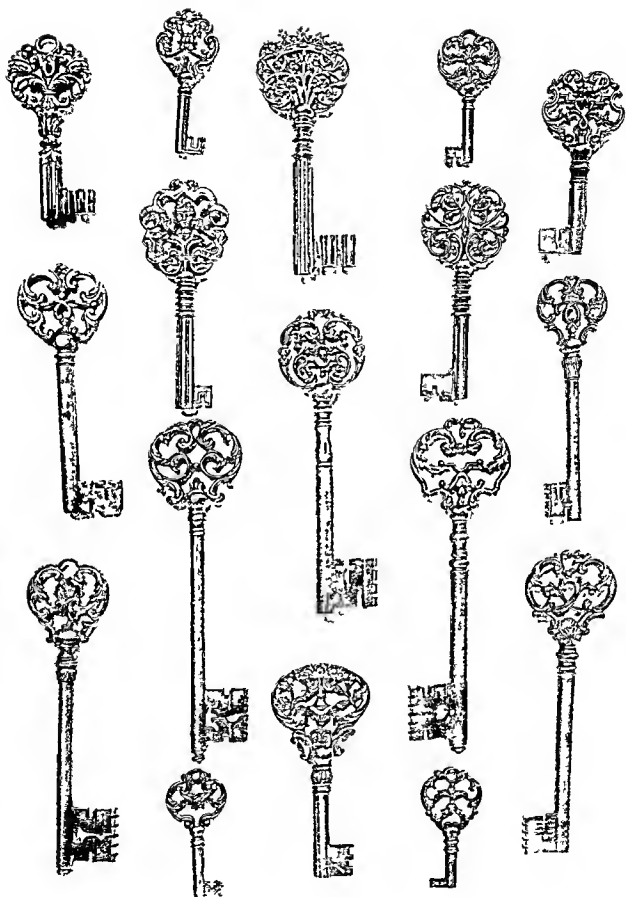
84 Entrance-door keys keys for caskets and for briefcases and passkeys Chased and damascened steel On one of the bows (BOTTOM CENTER) is represented an armillary sphere. End of the eighteenth century



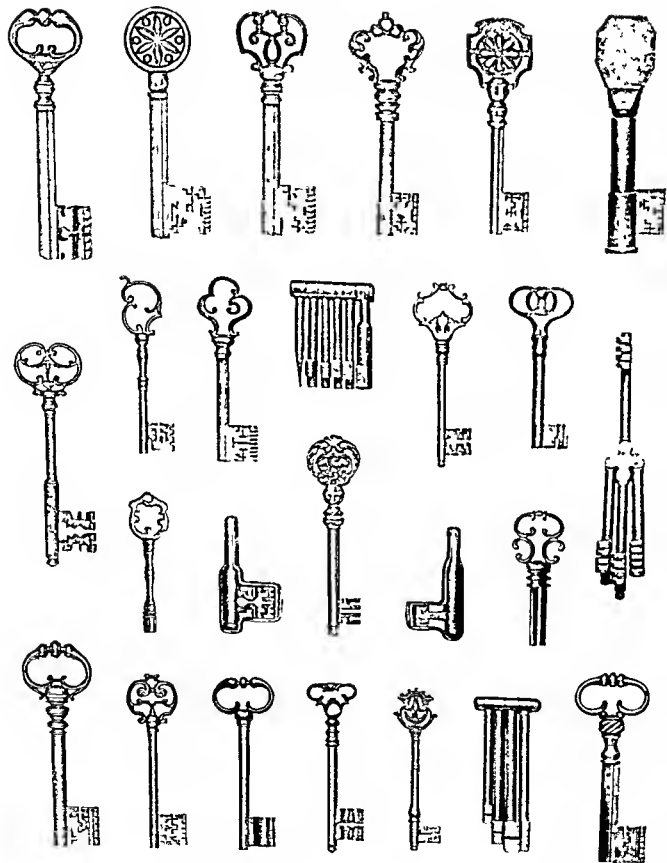
85 Keys made in England for export. Most of them are decorated with coats-of arms or with interlaced monograms. Chased and gilded steel. Seventeenth and eighteenth centuries.

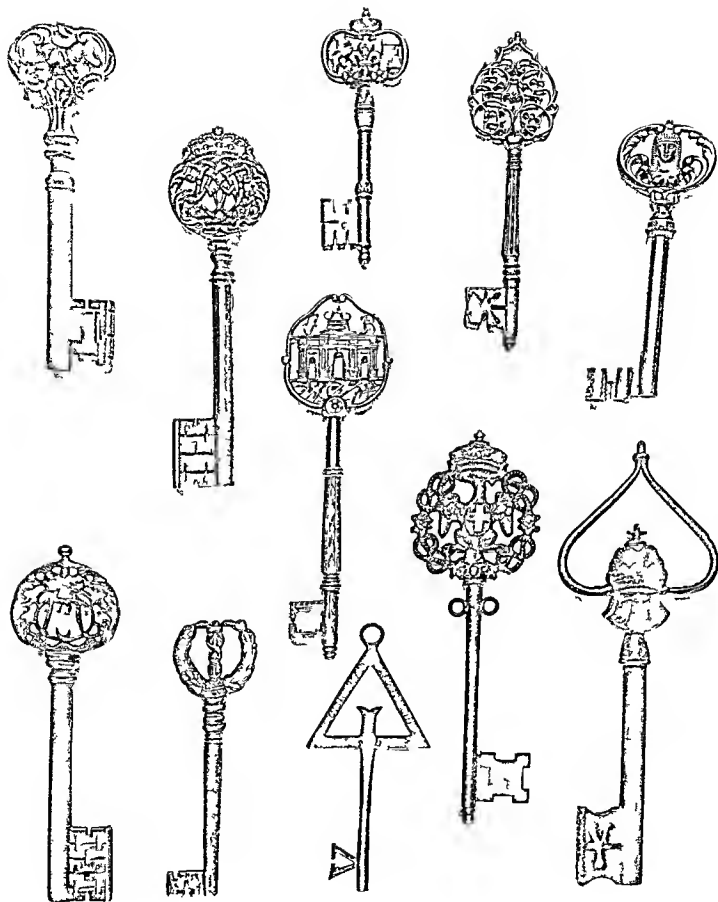


86 English keys with baluster shaped stems Pierced and chased steel  
Seventeenth and eighteenth centuries

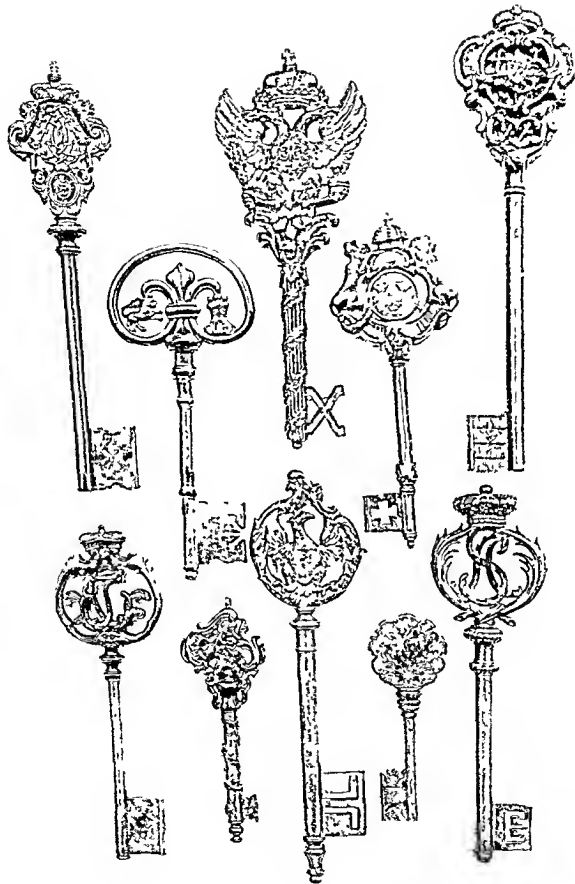


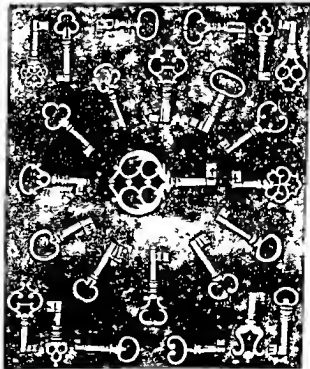
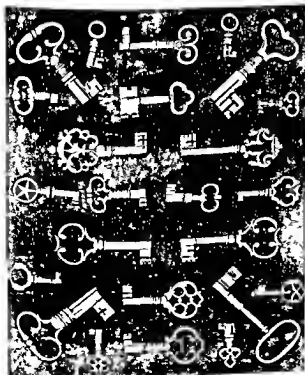
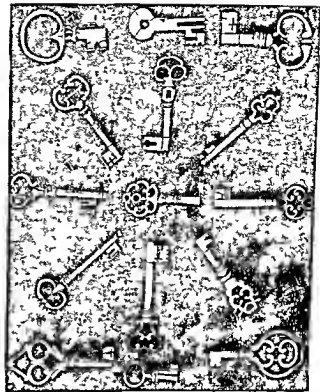
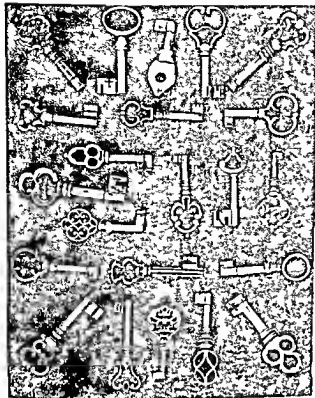
87 Door, furniture, or coffer keys Flat and foliate bows Gilded and fluted stems Chased steel  
End of the seventeenth century and beginning of the eighteenth century



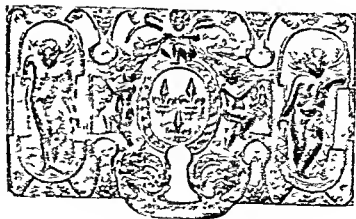
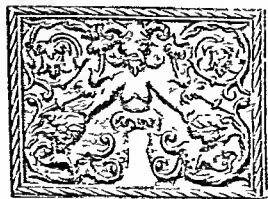
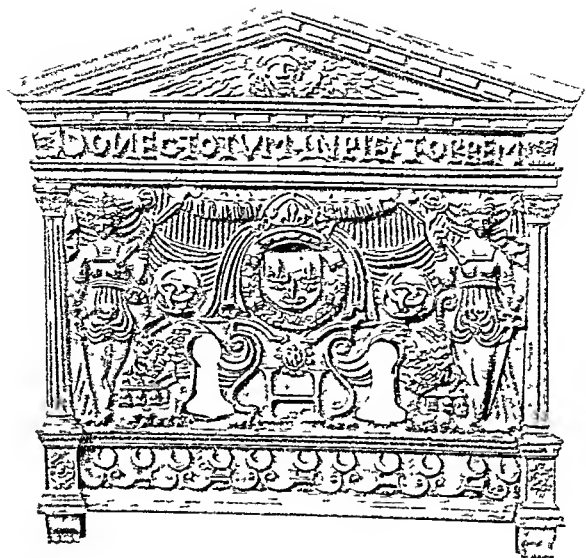


89 Chamberlain's keys of iron or gilded bronze: Spain, Italy, and Germany, Eighteenth and nineteenth centuries. Keys with allegorical references to certain offices or professions. Iron and bronze. Empire period.

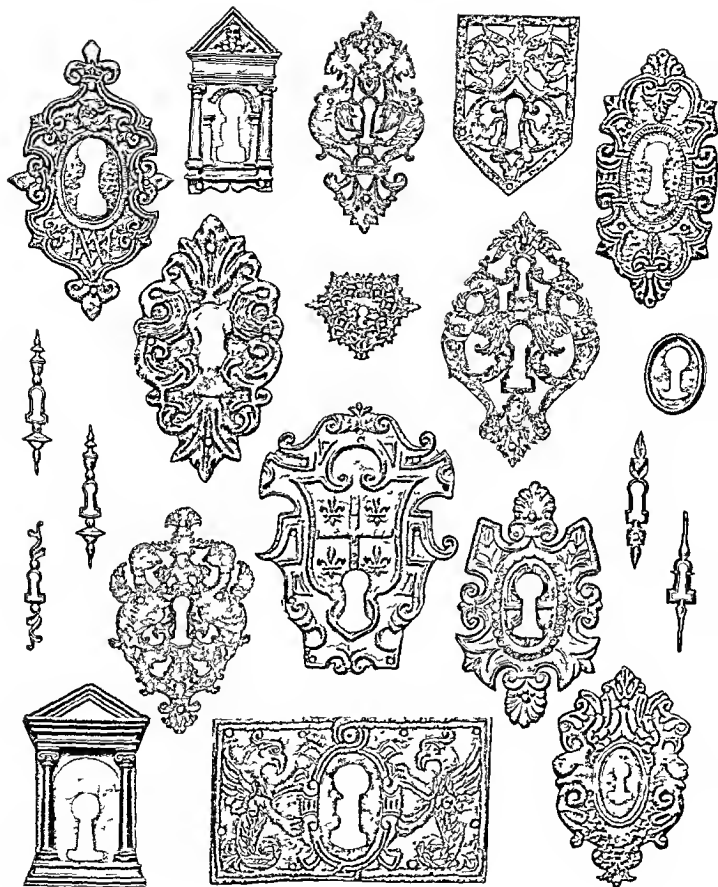






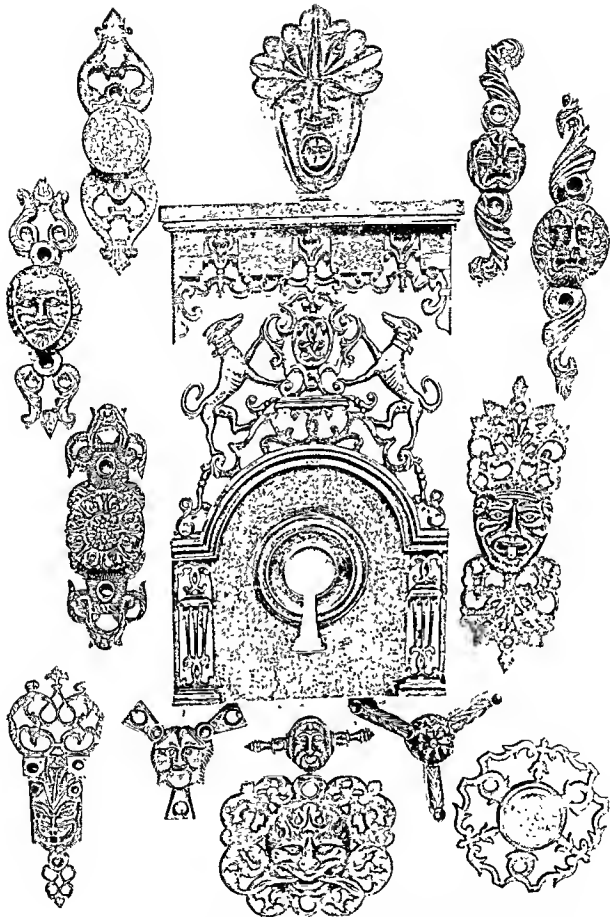


92 ABOVE Large architectural escutcheon with the coats-of arms of the King of France and of Diane de Poitiers. (The H is for Henry II, the motto reads *Donec totum impleat orbem* ' [Until it fills the entire world] ) Repoussé iron. Sixteenth century BELOW Repoussé iron escutcheons decorated with foliate scrolls and with human figures. Sixteenth century

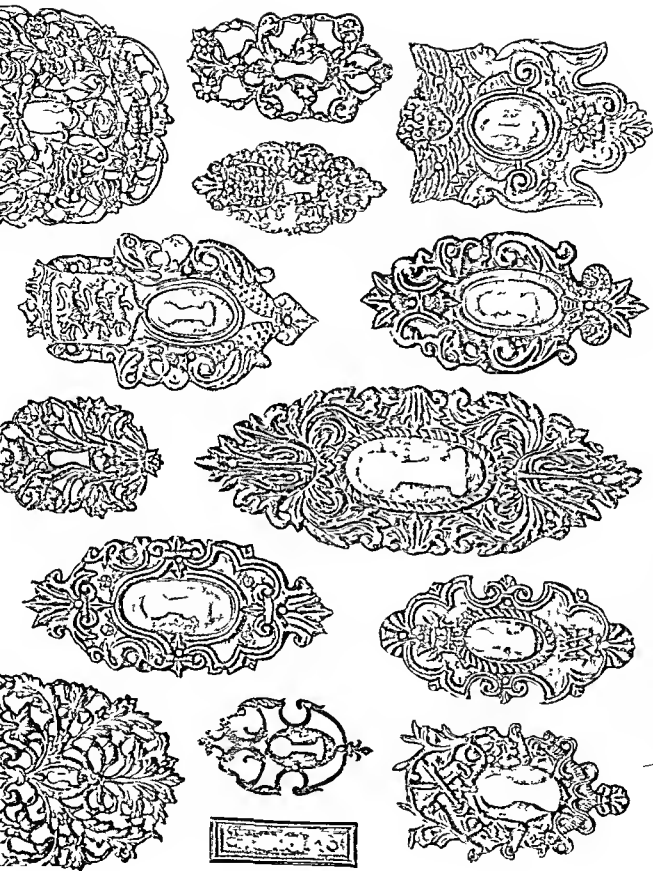


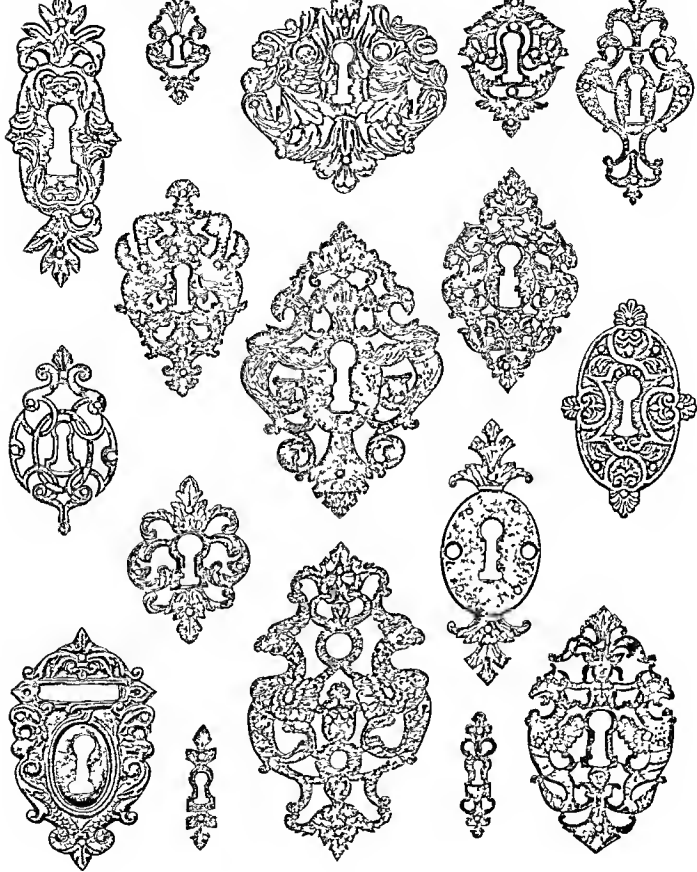


94 Escutcheons or keyhole plates mostly from chests. Repoussé and engraved iron and copper  
 French Spanish and Italian work. Beginning of the seventeenth century

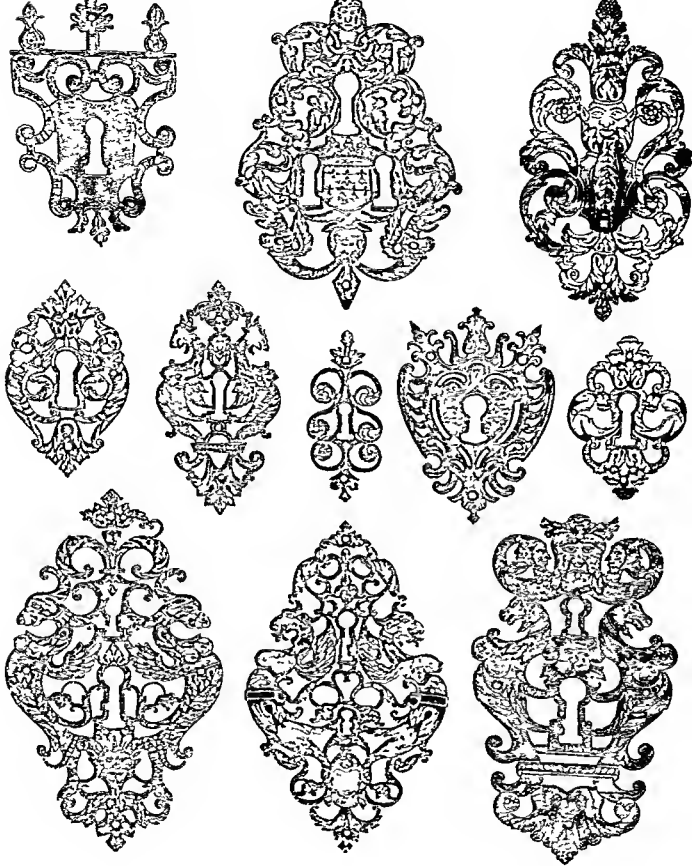


95 CENTER: Ornamental cover plate (known as "couronnement de serrure") from a chest lock, with greyhounds as supporters for the armoial bearings of the locksmiths. Wrought iron. Seventeenth century. OTHERS: Cover plates (bosses) for ward-pipe attachments on lock-boxes. Wrought and chased iron. Seventeenth century.

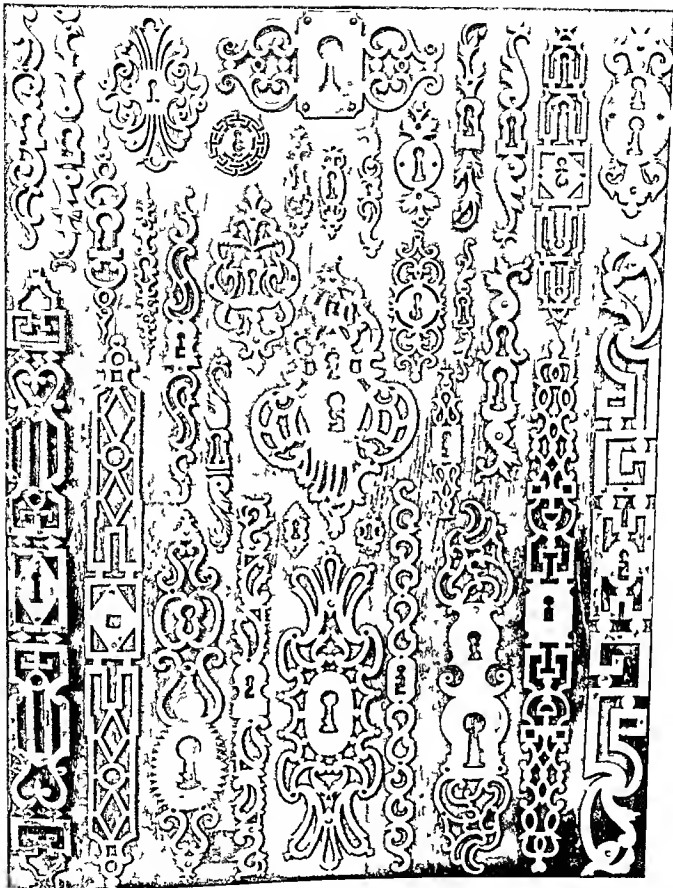




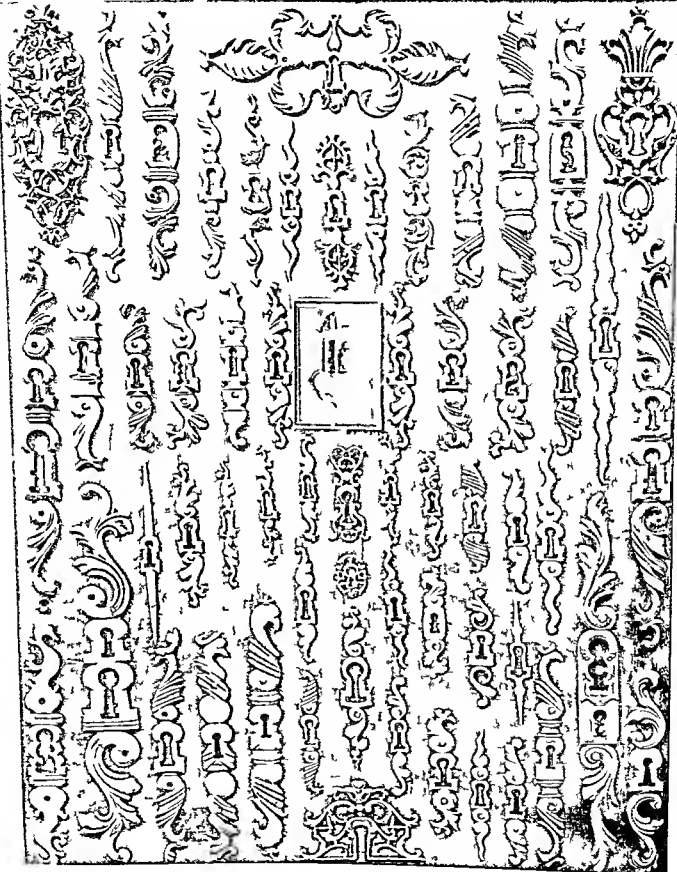
97 Escutcheons, or key hole plates, from chests, of cut-out and engraved iron, or of repoussé iron. Some are decorated with chimeras Seventeenth century



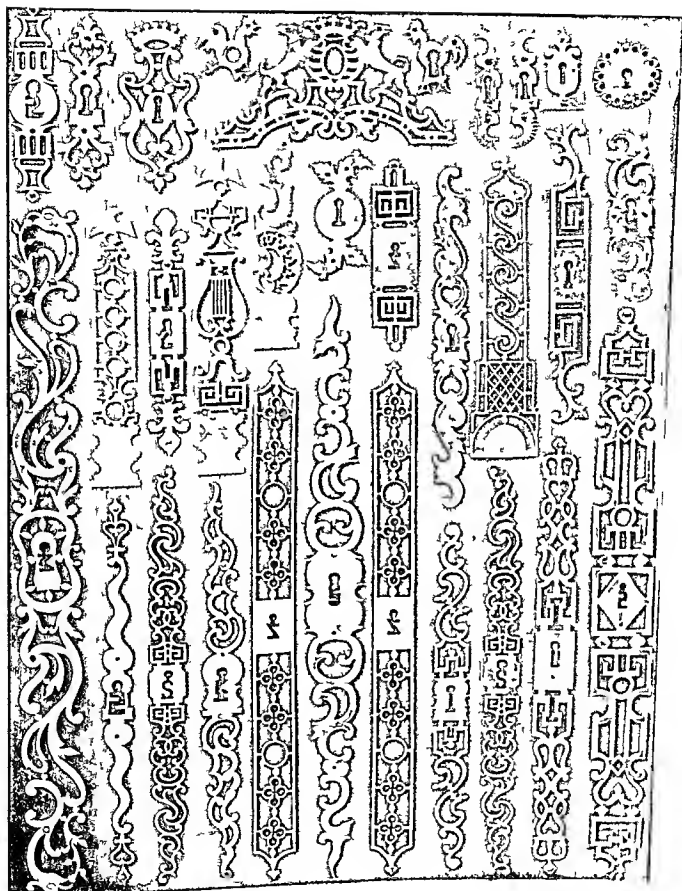
98 Escutcheons, or keyhole plates, from chests, of cut-out and engraved iron TOP CENTER Keyhole plate for a lock requiring three keys, with the coat-of-arms of Brittany Seventeenth and eighteenth centuries.

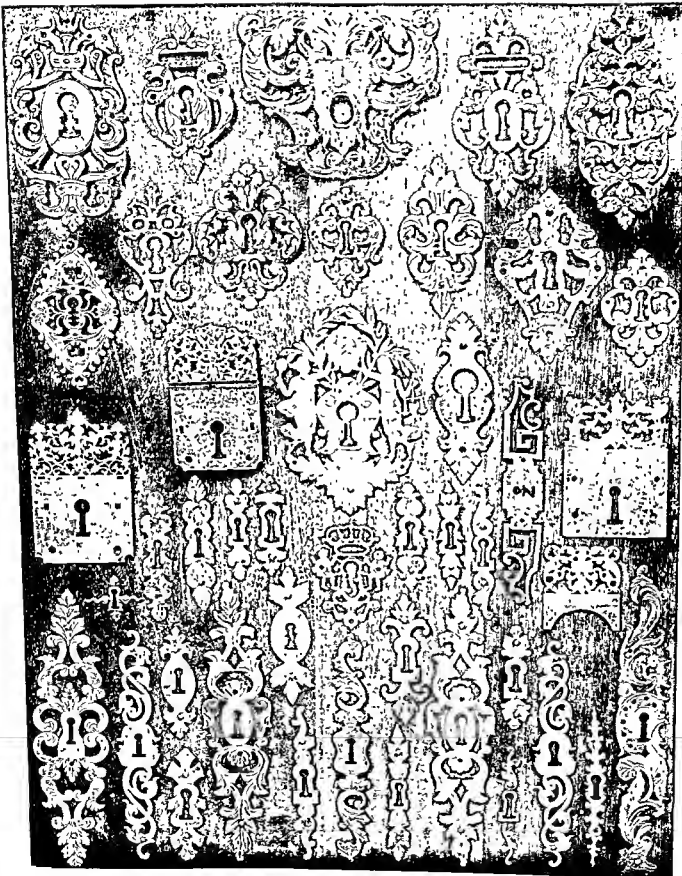




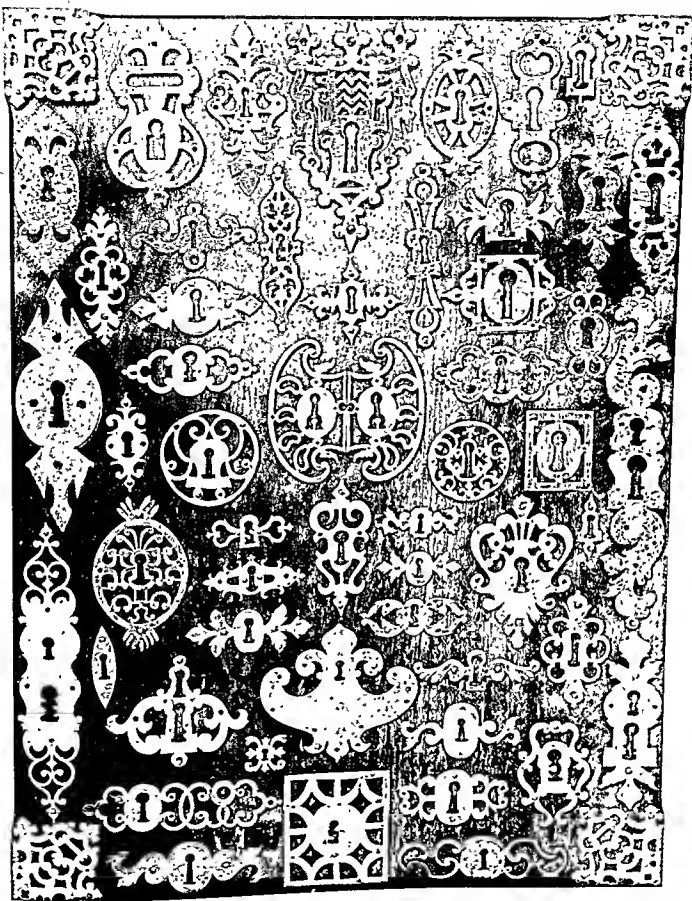


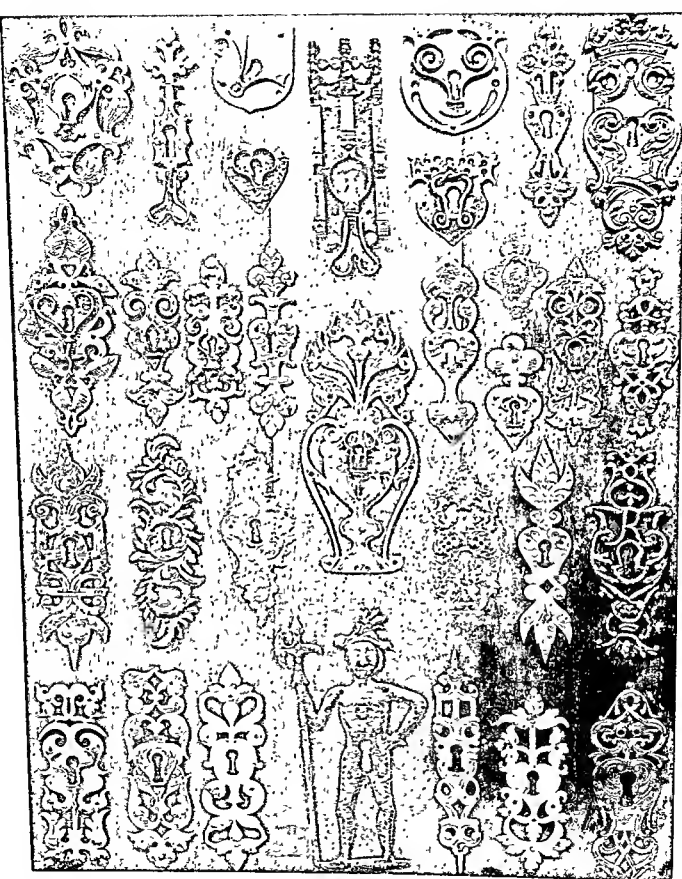
100 Keyhole plates from furniture pieces and from credences. Chased wrought iron  
Seventeenth and eighteenth centuries.





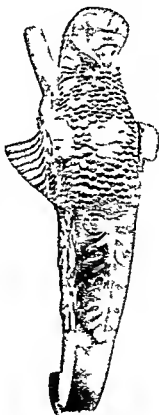
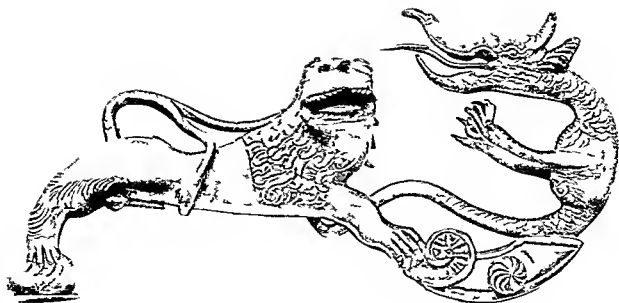
102 Keyhole plates from credences and from chests, and lock plates (known as "couronnements de serrures").  
Cut-out and engraved iron. Seventeenth and eighteenth centuries.



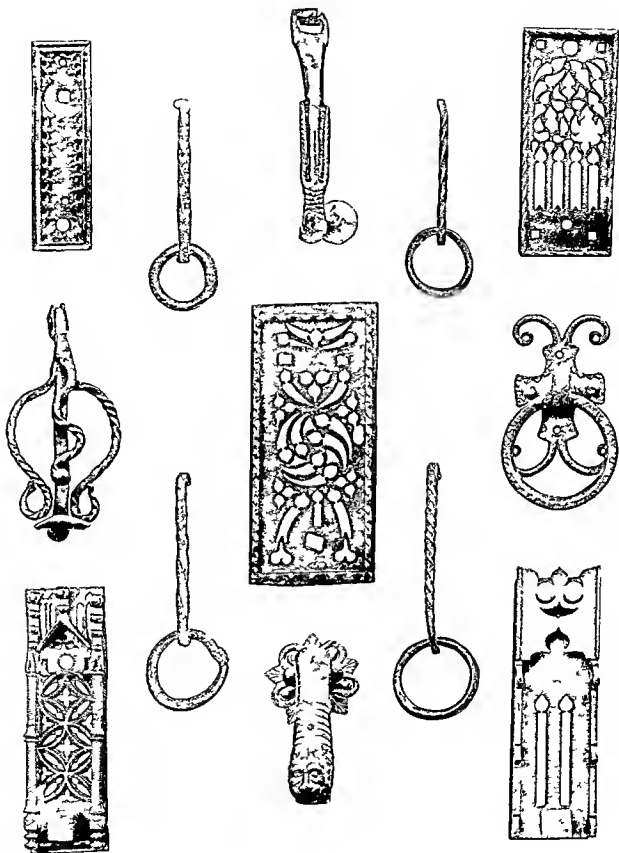


104 Keyhole plates of cut-out, engraved, and repoussé iron, most of them tin-plated. Three are of copper. Swiss and German work. Seventeenth and eighteenth centuries

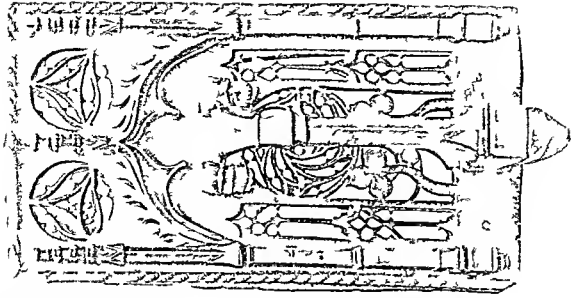
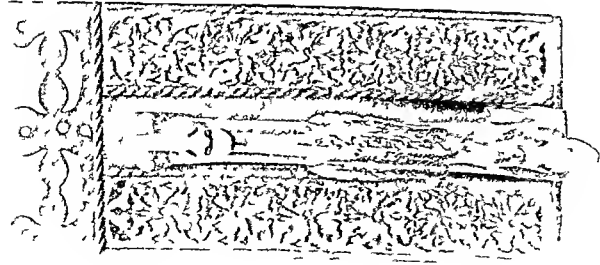
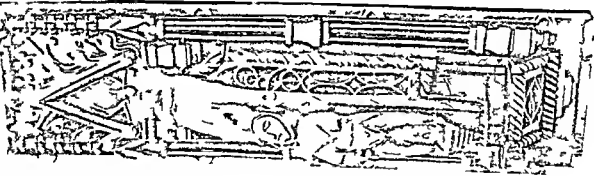




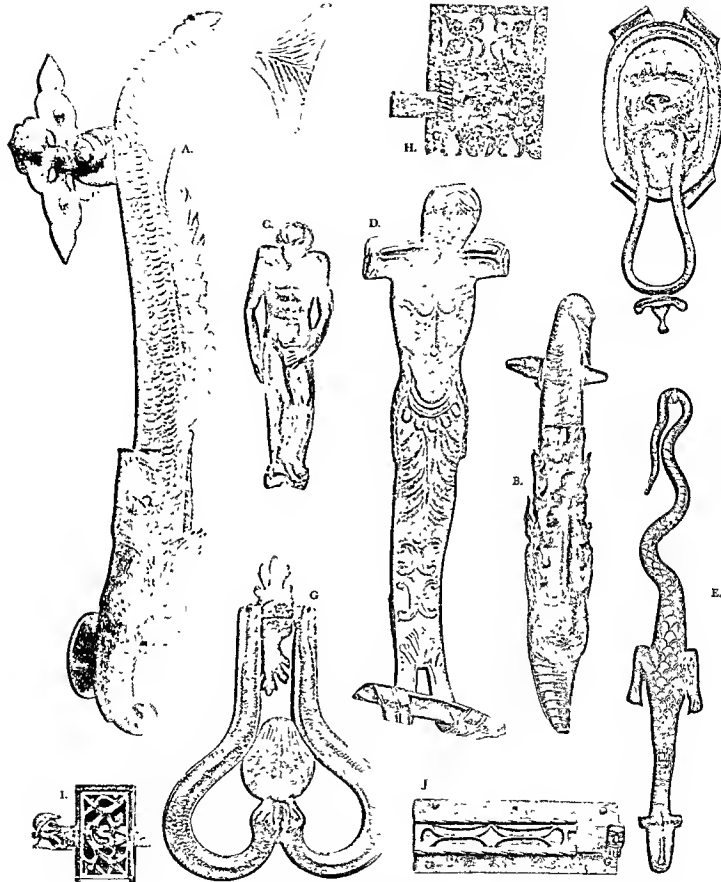
106 ABOVE Door knocker from the Château de Pau with symbolical representation of the strife between Francis I (the salamander) and Charles V (the leopard) BELOW LEFT TO RIGHT Door knockers with the representation of Saint Peter a wild man the Holy Ghost in the form of a dove issuing from a sheath Saint John. Wrought and chased iron Fifteenth and sixteenth centuries



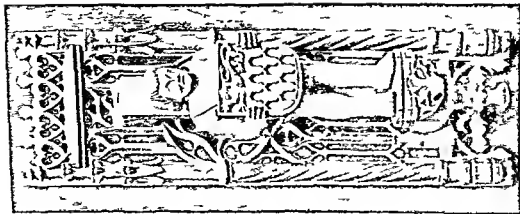
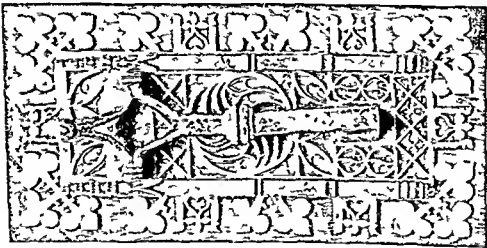




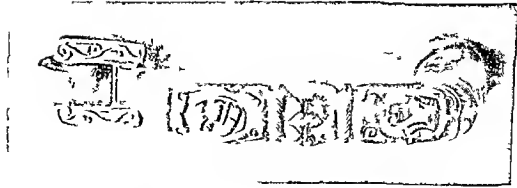
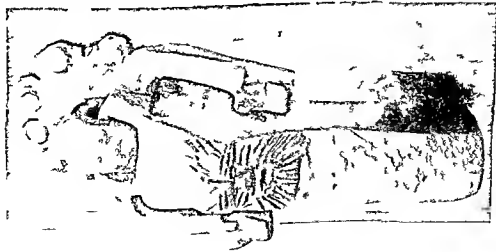
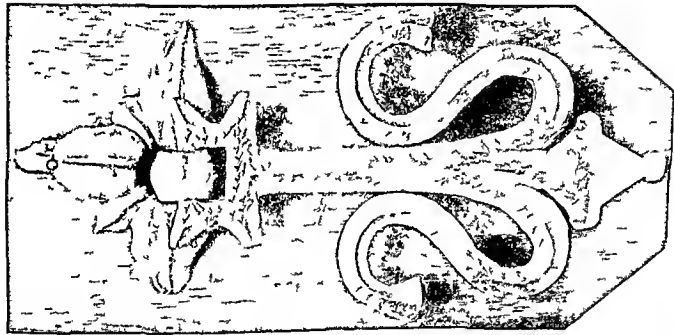
108 Door knockers LEFT Two ended monstrous reptile moving between two fist bands with Gothic openwork motif framed by cable twisted bands from Rouen CENTER Figure of a lioness under a canopy flanked by two buttresses with a frame of twisted cables RIGHT Mice in a Gothic niche flanked by buttresses wrought and chased from plates of cut out iron 15th century

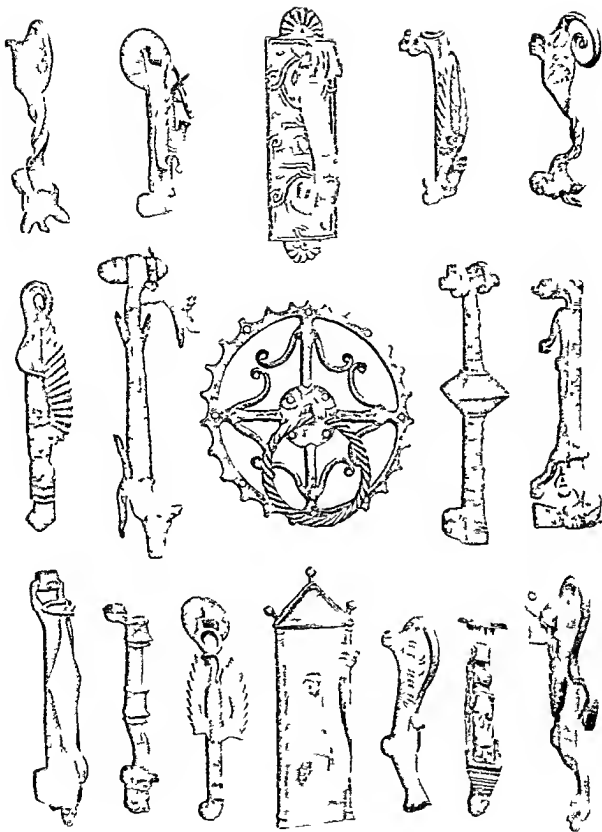


109 A-E: Door knockers in the form of (A, B) dolphins, (C, D) telamones, and (E) a lizard. Wrought and chased iron. Sixteenth century. F: Pull with the ring held in a lion's mouth. Wrought iron, repoussé. Le Mans. Sixteenth century. G: Heart-shaped door knocker. Wrought iron. Sixteenth century. H-J: Crendice bolts of wrought and cut-out iron. Sixteenth century.

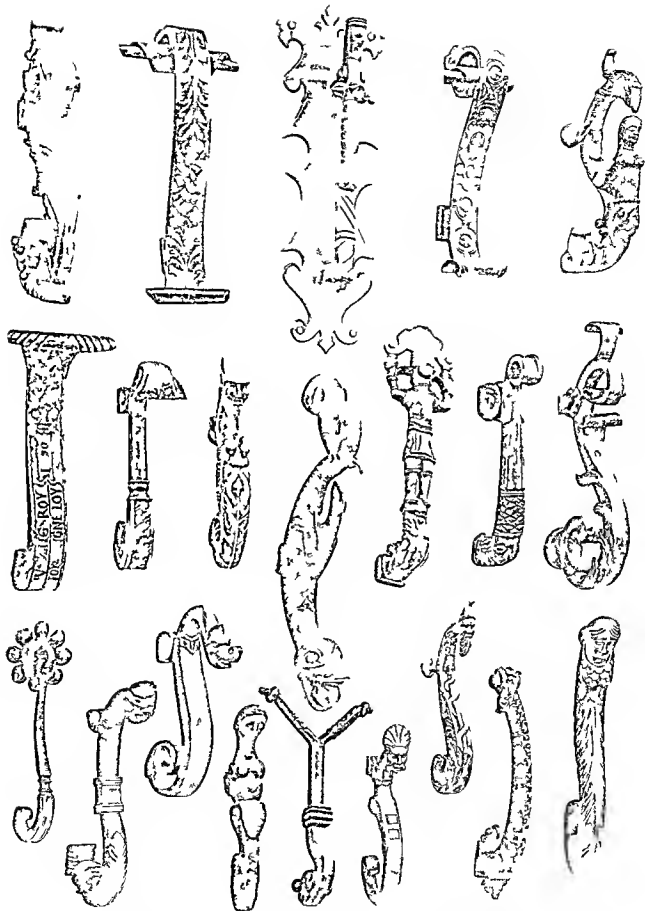


110. 1777 Door knocker in the form of a nude woman with arms crossed, the lower part of the body enveloped in a convoluted foliate scroll. Chiseled iron. Marseilles. Seventeenth century. 1778 Door knocker shaped like a clapper, mounted on a cut out and pierced plate. Wrought iron. France. Fifteenth century. 1779 Door knocker with a human figure holding a heraldic shield (on stem restoration), mounted on a brick plate decorated with Gothic tracery. Wrought and cut out iron. Troyes. Sixteenth century.

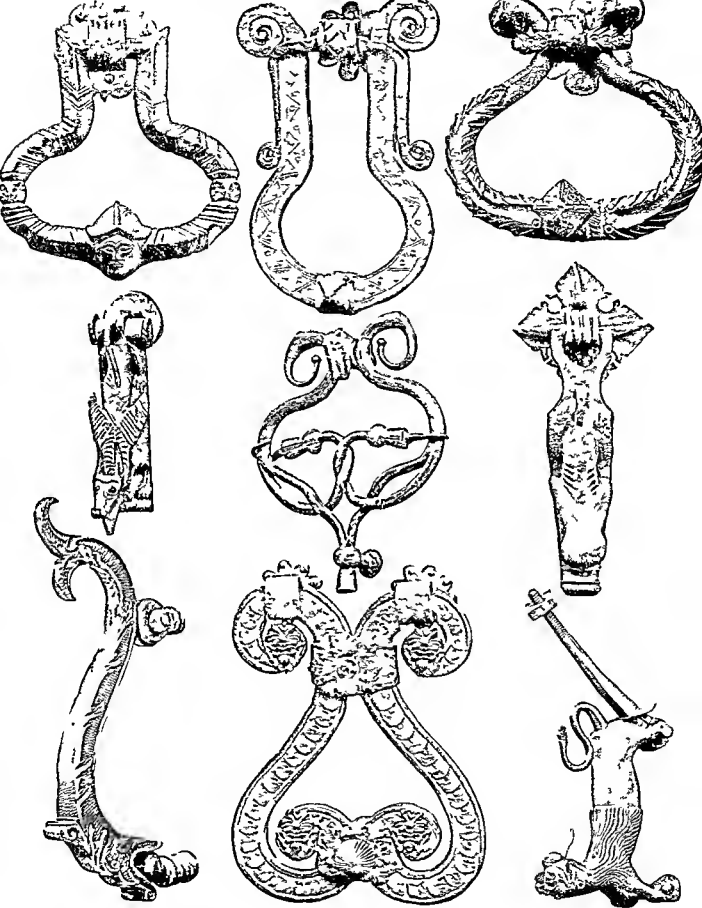




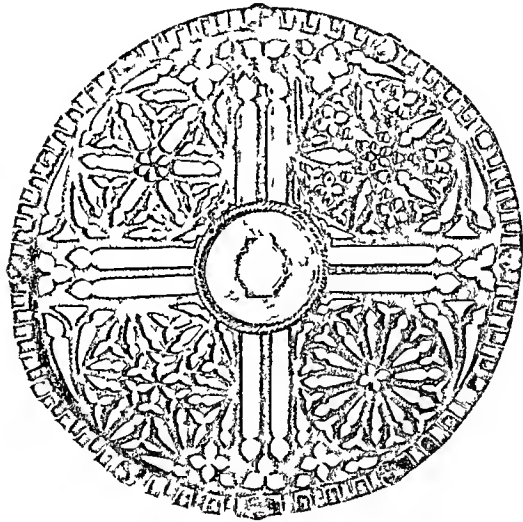
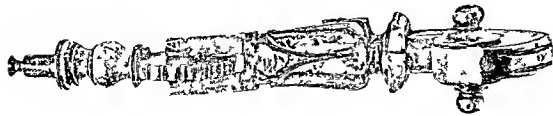
112 Door ring handle (center) and door knockers. Wrought and chased iron French work. Fourteenth to sixteenth centuries.



- 113 Door knockers in the form of volutes. Wrought and chased iron. Italian work. Sixteenth century. Door knockers in the form of volutes. Wrought and engraved iron. French work. Seventeenth century. One bears the inscription: "G. ROY" and the date "1600". The one shaped like a winged dragon (center) is from the presbytery of Saint Médard in Paris. Door knockers with caryatids. Wrought and chased iron. Swiss work. Seventeenth century.

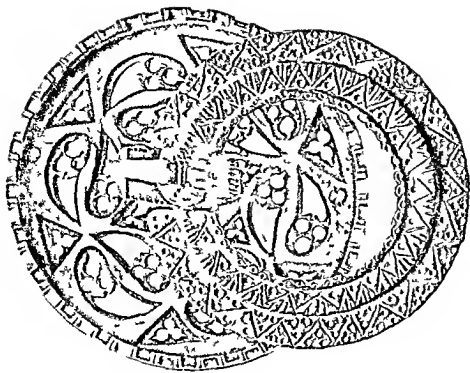
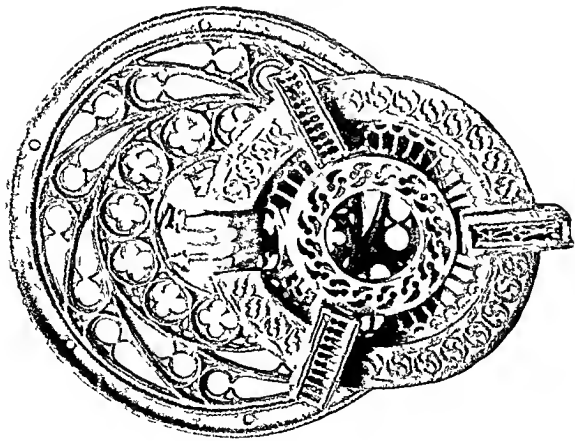


114 Buckle-shaped door handles and door knockers Wrought iron, chased and engraved Italian work, Sixteenth century

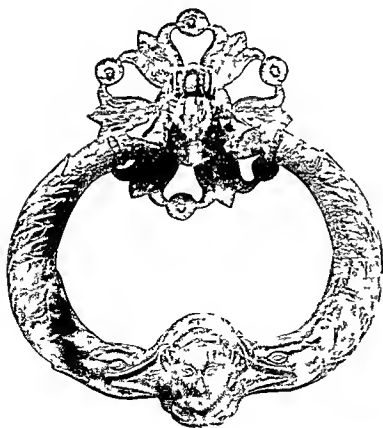
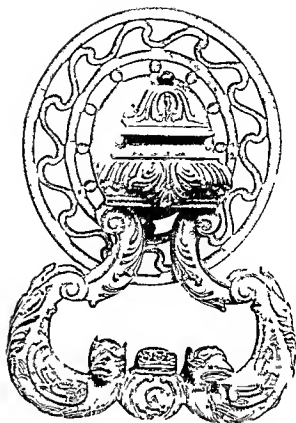
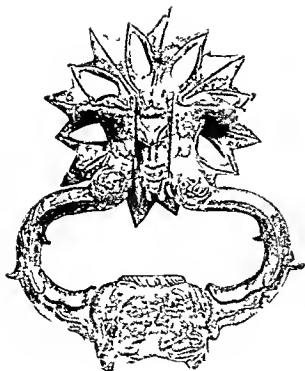


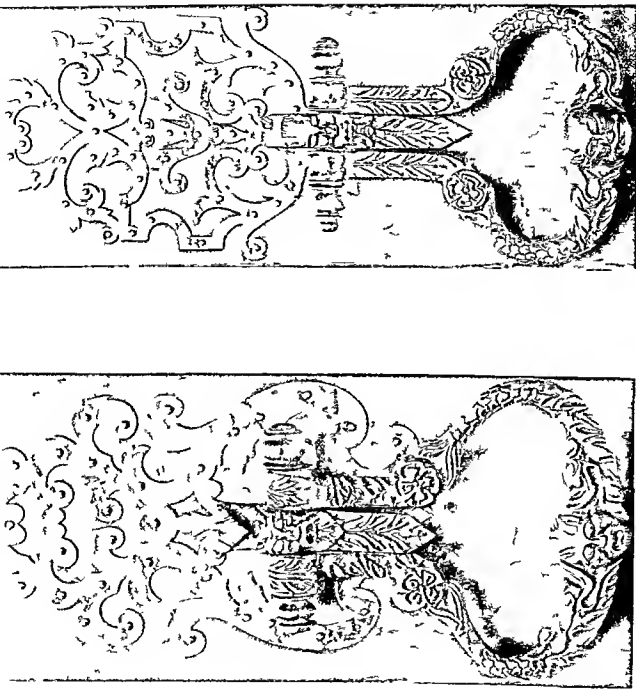
115 CENTER Back plate of a door ring handle Iron with cut-out openwork Spain Fifteenth century  
LEFT & RIGHT Door knockers of wrought iron engraved and chased Spain Sixteenth century



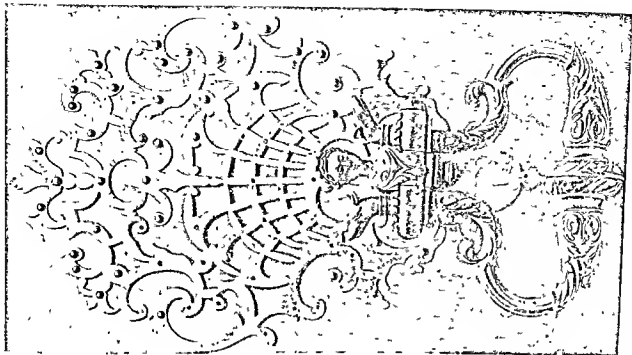
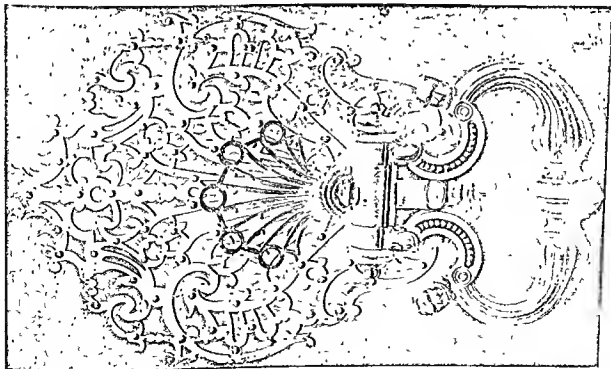


116 LEFT Circular door ring handle of wrought iron pierced *à jour*, mounted on a round back plate with openwork. Said to have come from the cathedral of Saragossa, Spain. Fifteenth century. RIGHT Door ring handle of wrought iron decorated with engraving made on the hot iron. It is mounted on a copper back plate with pierced Gothic tracery motifs. Spain. Fifteenth century.

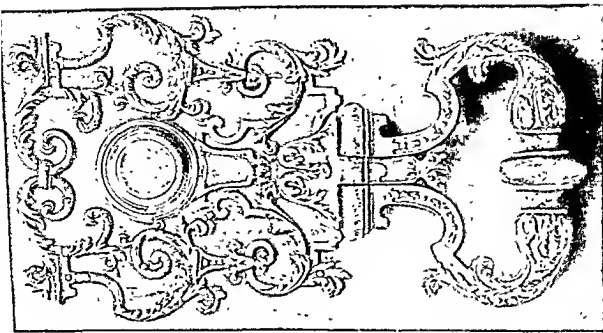
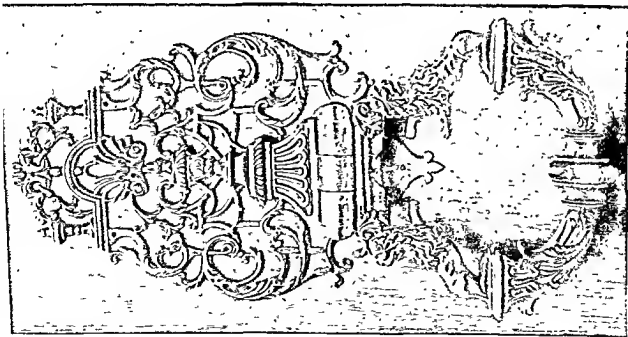




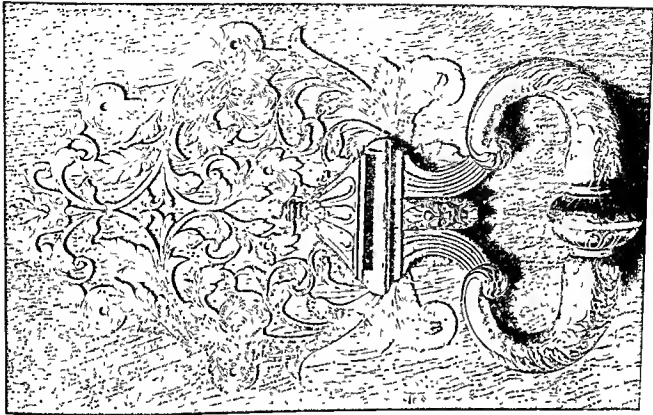
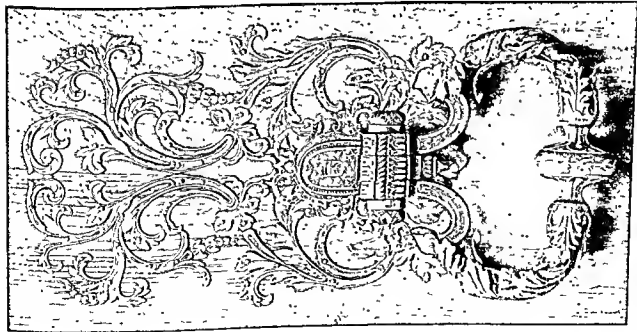
118 Door knockers with bell-shaped rings formed by two dolphins holding in the mouth a human head. The ring strap is decorated with a grotesque face. The back plates are cut out in form of foliate scrolls. Chased iron. Paris. Seventeenth century.



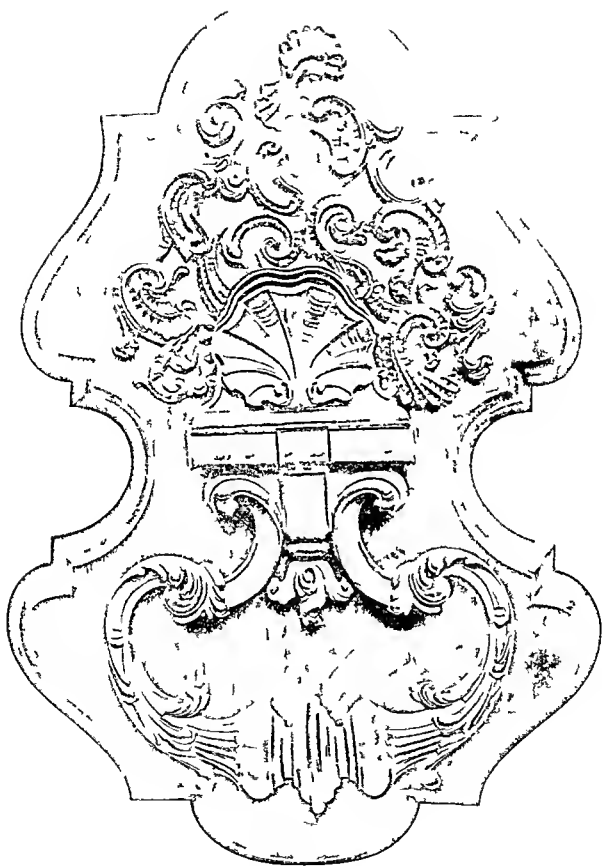
119 Buckle-shaped door knockers mounted on large back plates of cut-out iron. The one on the left is formed by two S-shaped volutes which end in fluted balusters "en cuisses de grenouille" (like frog's thighs); the hinge strap has the shape of an openwork palmette. The one on the right has on the hinge strap a bust of Diana between two dogs' heads. Wrought and chased iron. Eighteenth century.



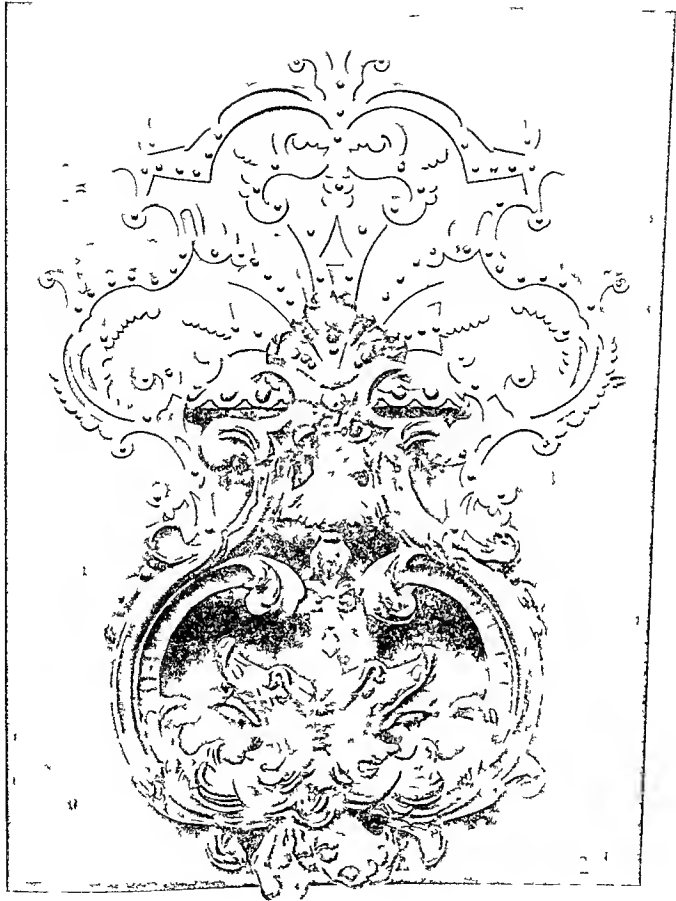
120 Buckle-shaped door knockers decorated with mouldings. The one on the left is further embellished with two lions in the posture of supporters of heraldic shields. Iron back plates decorated with foliate scrolls in openwork. From Straalbourg. Eighteenth century.



121 Buckle-shaped door knockers. Wrought iron, engraved and chased. They are mounted on elaborate back plates of cut-out iron, engraved and chased. The one on the left bears the arms of the house of Orleans. Paris, Seventeenth century.

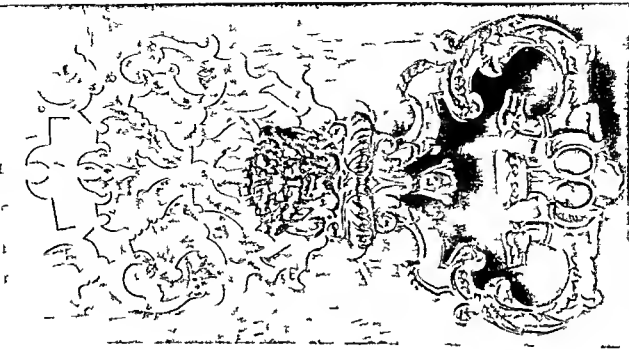
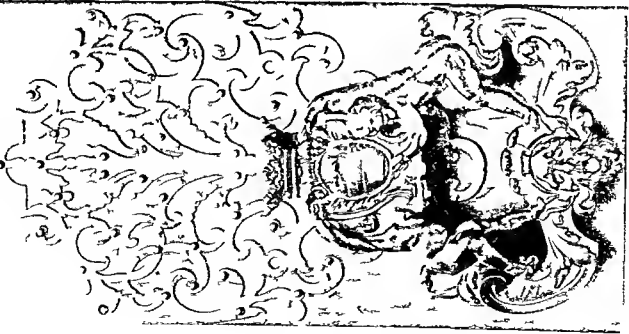


122 Door knocker the buckle shaped ring is made up of large foliate scrolls forming horns of plenty (cornucopias) Wrought iron The hinge is decorated with a shell The back plate is of repoussé iron with rocaille ornamentation Langres Eighteenth century

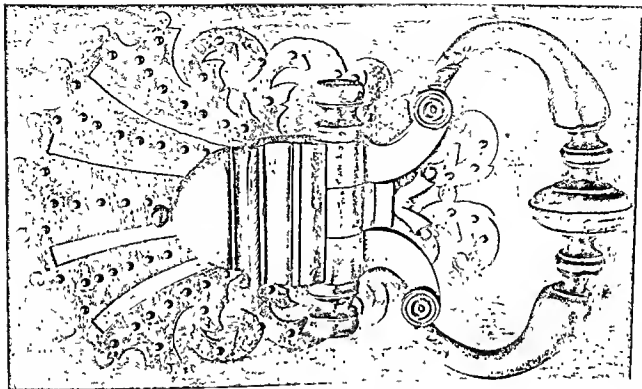
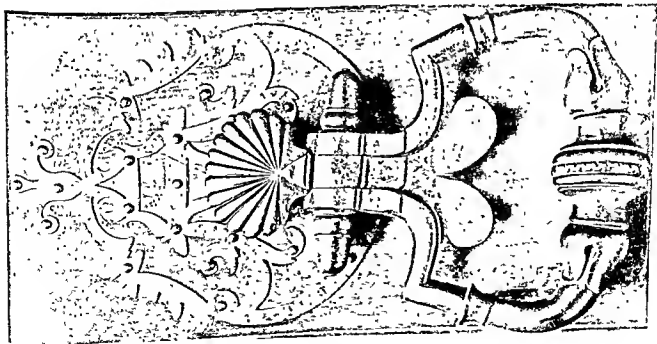


123 Buckle-shaped door knocker cast iron mounted on an openwork iron back plate Paris  
Eighteenth century

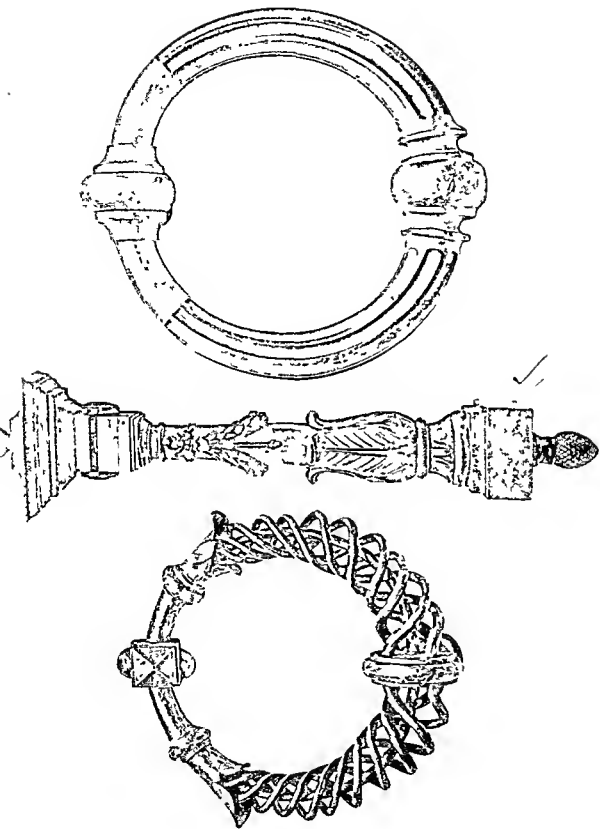




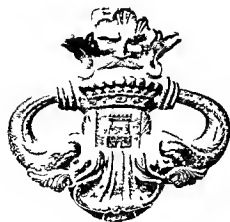
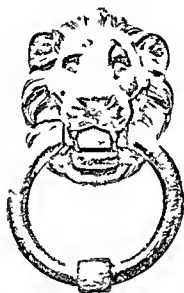
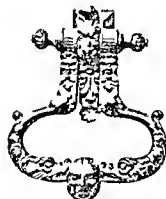
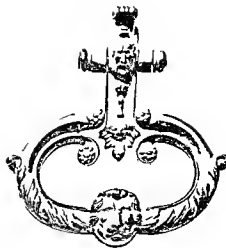
124 Door knockers mounted on lack plates of cut out iron. The one on the left shows an armorial shield supported by two nude human figures. The other one is decorated with a hanging stylus mask. Cut iron 17th century

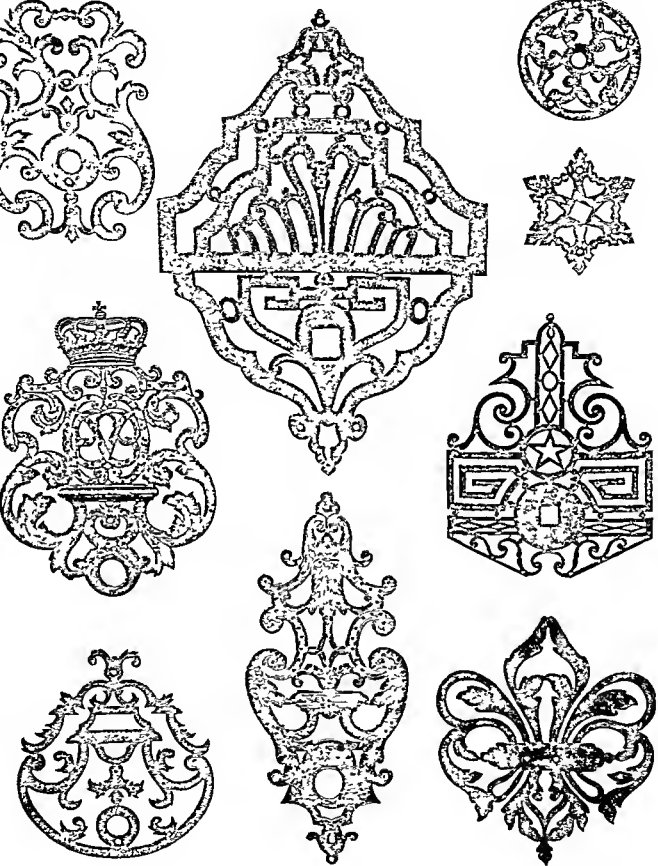


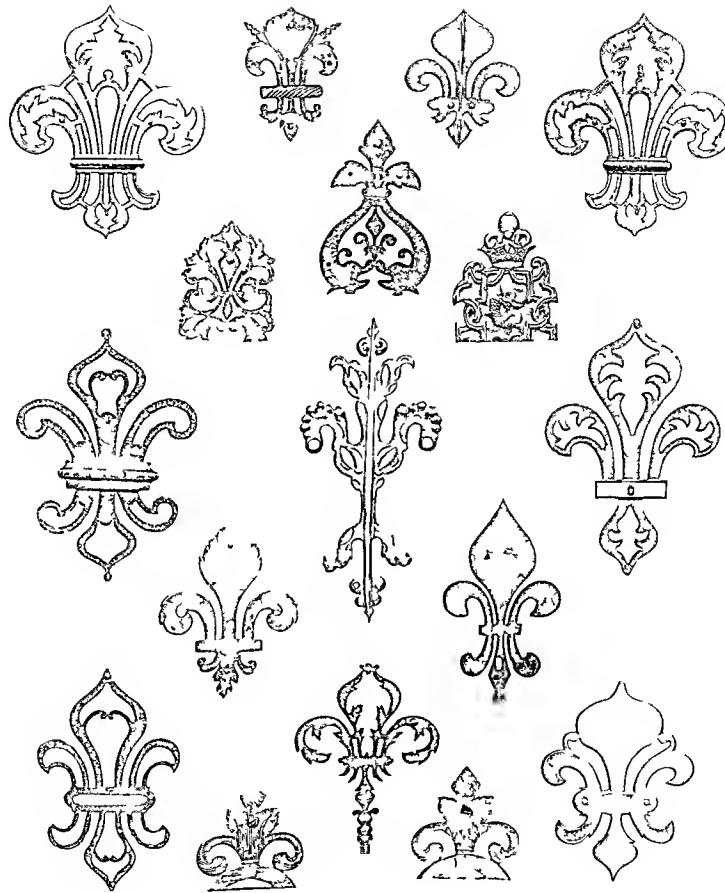
123 Buckle-shaped door knockers. Wrought and chased iron. The one on the left is mounted on a lyre-shaped cut-out back plate, the other is mounted on a back plate in the shape of a palmette. Eighteenth century.

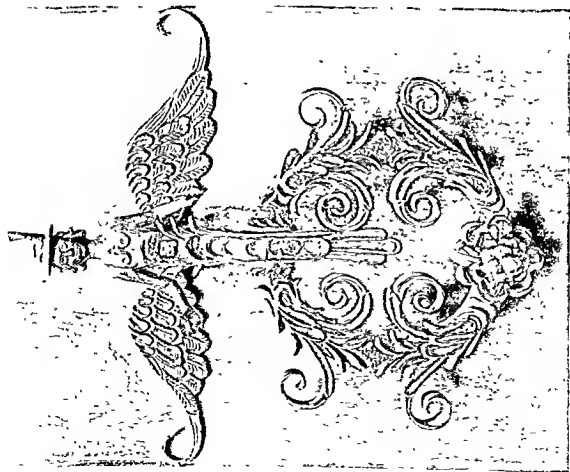
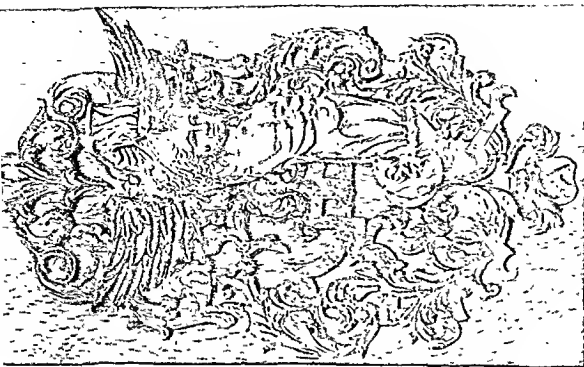


126 LEFT Door ring handle made of thin round iron rods twisted together and welded together. Eighteenth century  
 CENTER Hammer of a door knocker with square cross section, decorated with applied ornaments of chased  
 copper. End of the eighteenth century  
 RIGHT Fluted iron door ring-handle. End of the eighteenth century

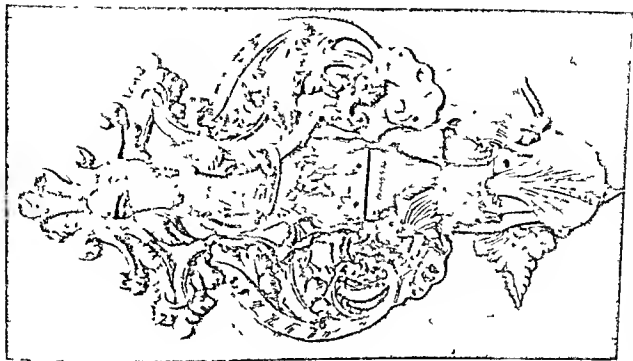






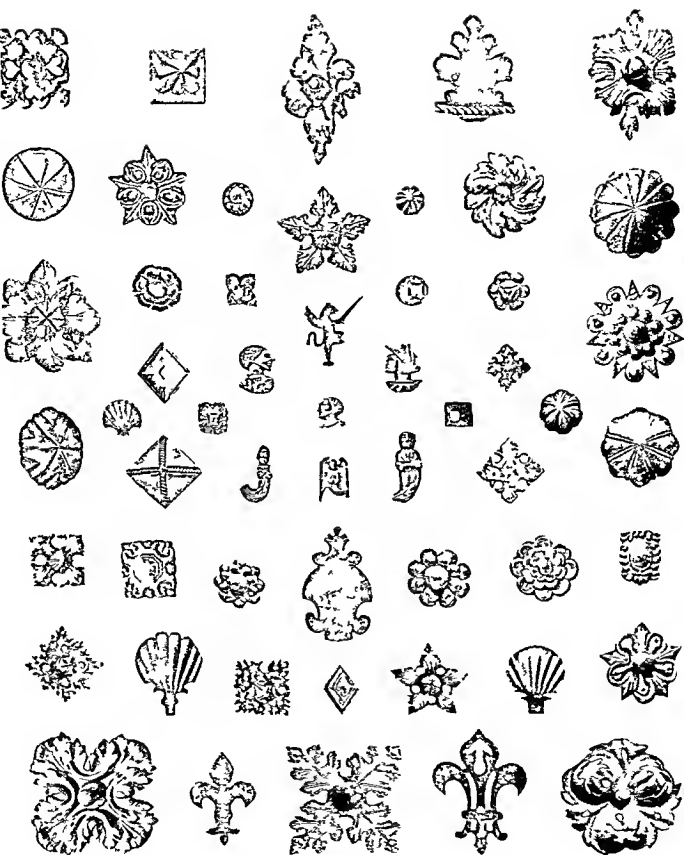


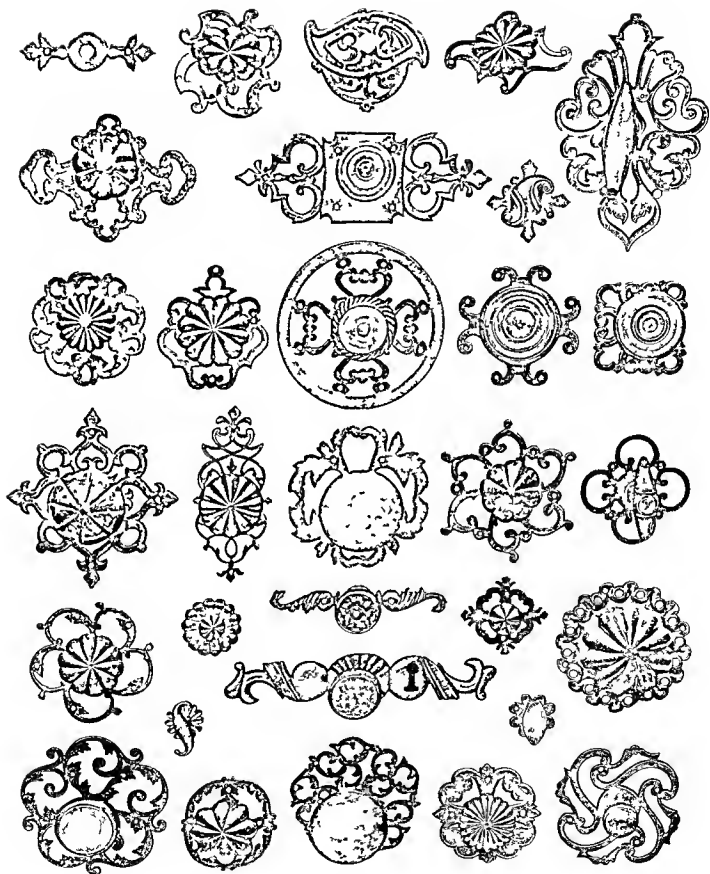
130 LEFT: Door knocker in the shape of a ring decorated with foliate scrolls. It is suspended from a back plate in the form of a stylized winged statuette. RIGHT: Door knocker with the representation of the sufferings of Andromeda. It is mounted on an elaborate back plate of cut-out and repoussé iron. Both pieces are of engraved and chased iron. Switzerland. Sixteenth century.

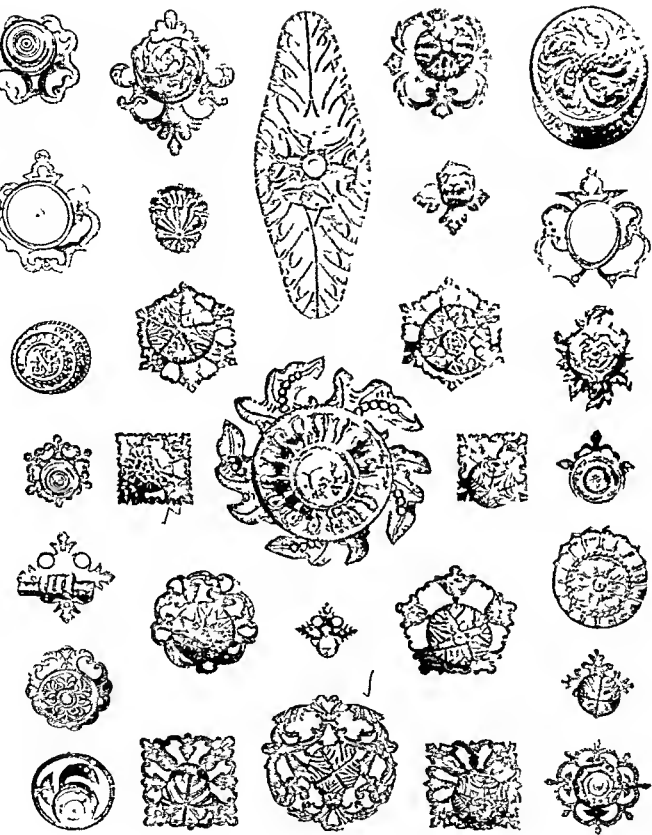


131 LEFT Door knocker shaped like a console, the head of a griffin, from whose mouth issues an acanthus leaf terminating in a dolphin Germany 1800-1810 RIGHT Door knocker from the Berner city hall with the representation of the bear of Bern Both pieces are of wrought iron The back plates are in the form of cartouches with curvilinear outlines, made of pierced and repoussé iron Eighteenth century

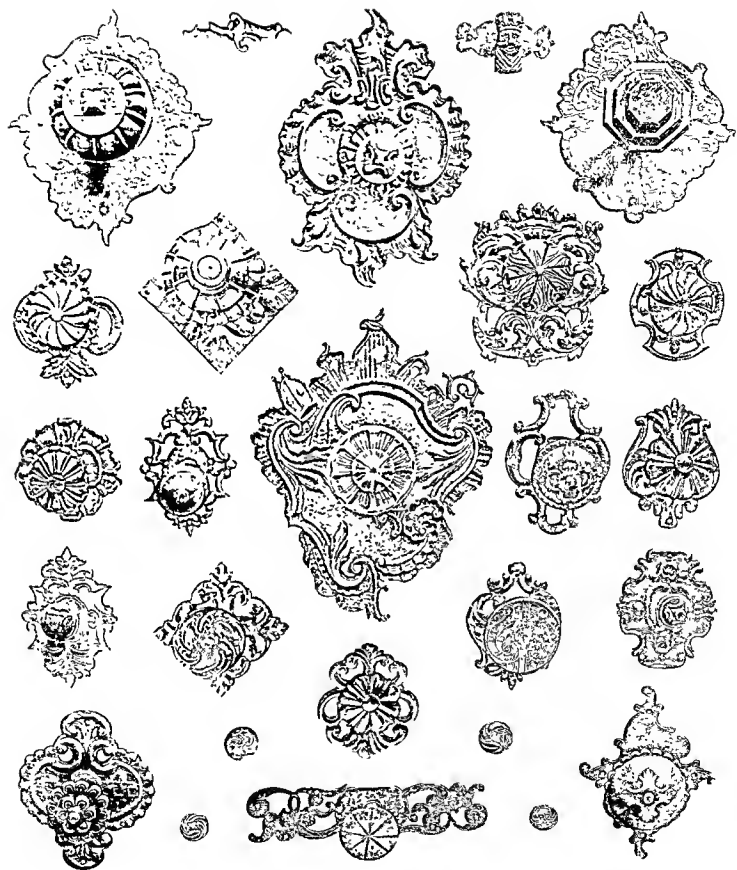






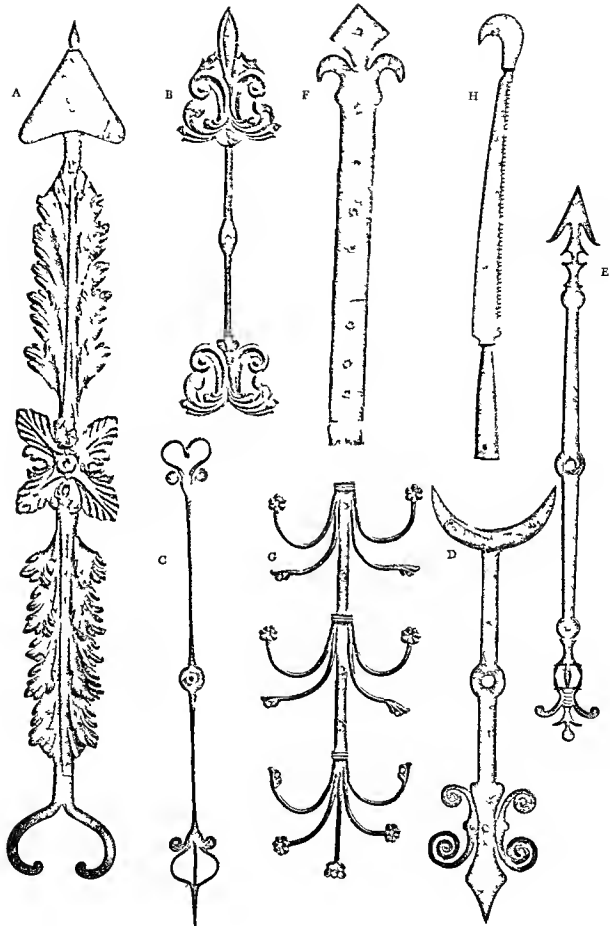


134 Doorknobs with deeply chased knob surfaces and back plates of cut-out and engraved iron  
Some of the knobs are of gilded bronze France Eighteenth and nineteenth centuries



135 Flat doorknobs decorated with gadroon patterns and mounted on back plates of slightly irregular outline. Chased and repoussé iron. German work. Eighteenth century

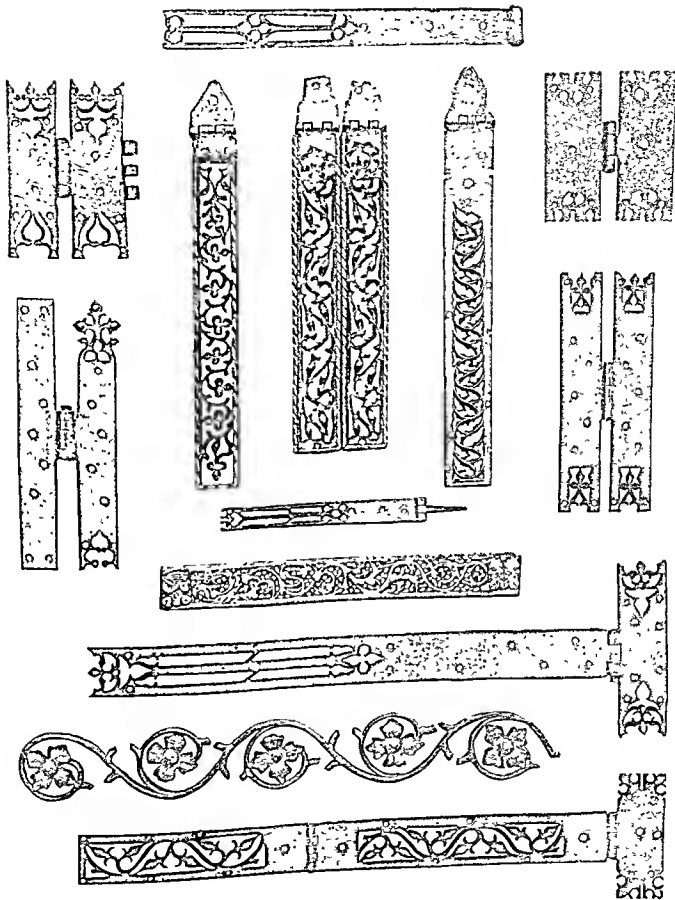




137 A E Clock hands of wrought and cut out iron Seventeenth century F G Strap hinges of wrought iron with details hammered on a swage block Fourteenth and sixteenth centuries H Steel tool for pruning trees E eighteenth century

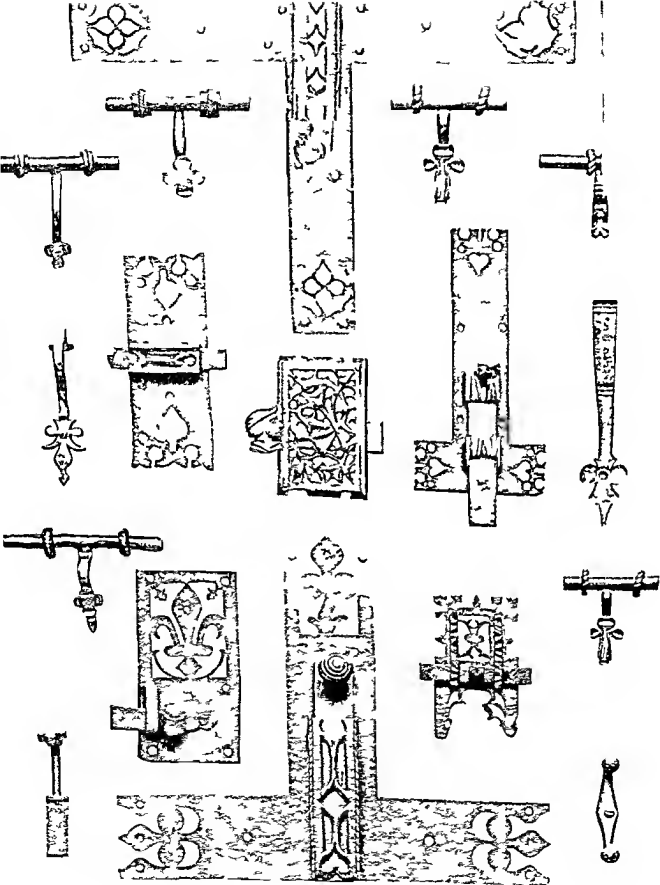


138 FROM TOP TO BOTTOM Strap from a blind wrought and cut-out iron, with a continuous scroll pattern, fifteenth century, lintel for the support of a transom wrought iron decorated with a frieze of cut-out and repoussé iron, fifteenth century, wrought iron strap from a blind, cut out and repoussé, with a continuous scroll pattern fifteenth century lintel for the support of a transom, wrought iron, decorated with consoles and florets fifteenth century

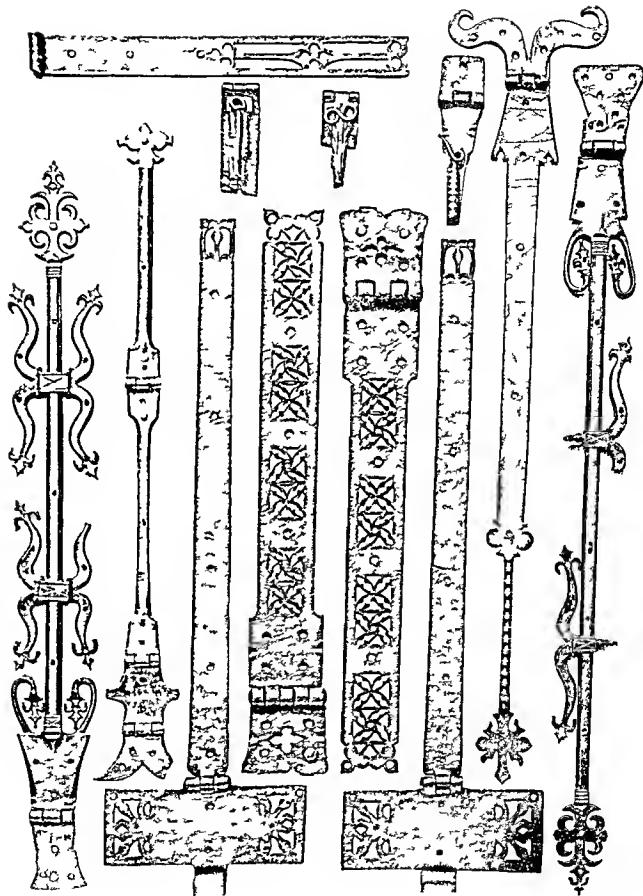


139 Hinges for apartment doors, armoires, and credences. Cut-out iron. Fifteenth and sixteenth centuries

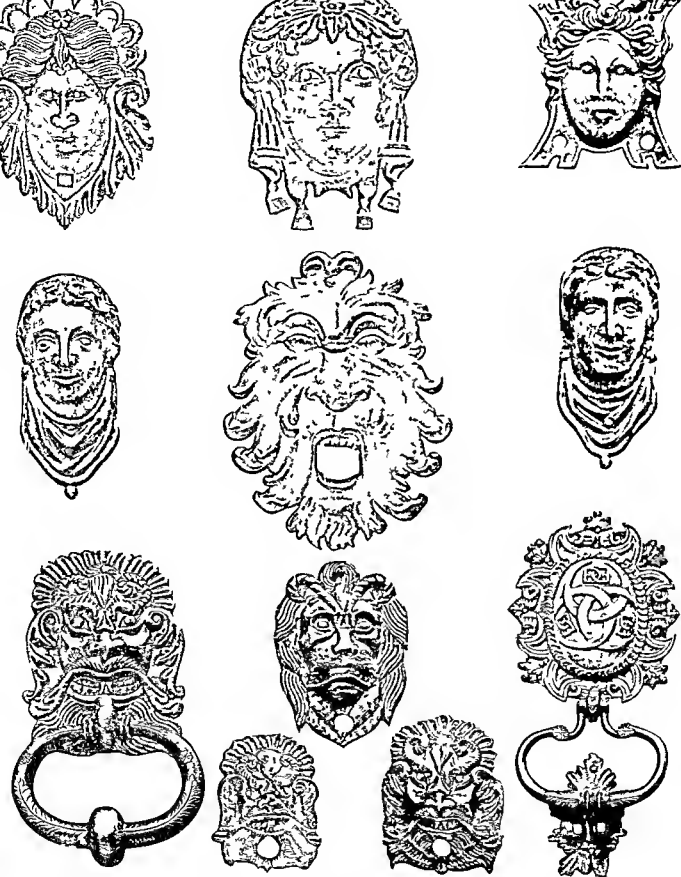




140 T shaped mountings staple bolts and plain bolts Wrought iron and cut-out iron Sixteenth century



141 Plain and double joined hinges Cut out and chased on Sixteenth century TOP CENTER Lock  
hasps of wrought and chased on Sixteenth century



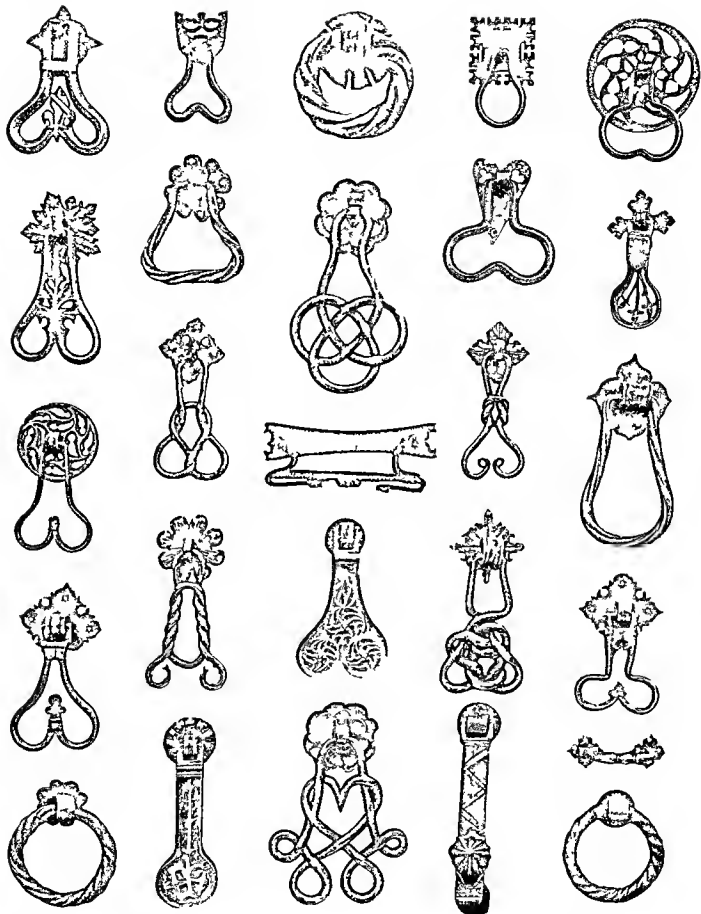
142 Masks and mascarons once used as back plates for pulls. Repousse iron. Sixteenth century. BELOW, RIGHT: Pull handle with the coat-of arms of Diane de Poitiers

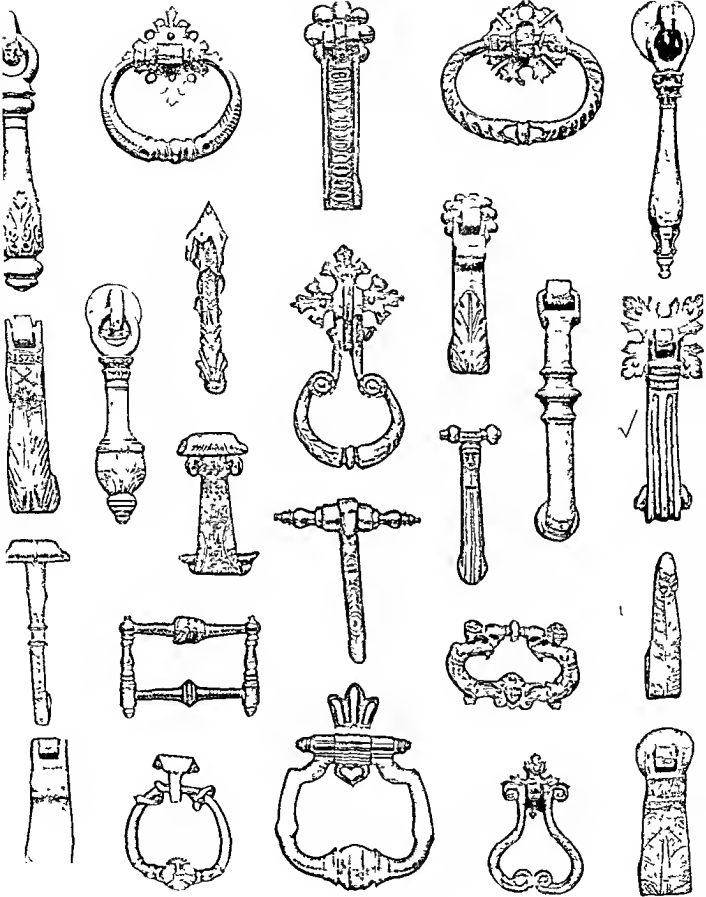


143 Grotesque masks and mascarons once used as back plates for pulls  
Repoussé iron and red copper Twelfth to sixteenth centuries

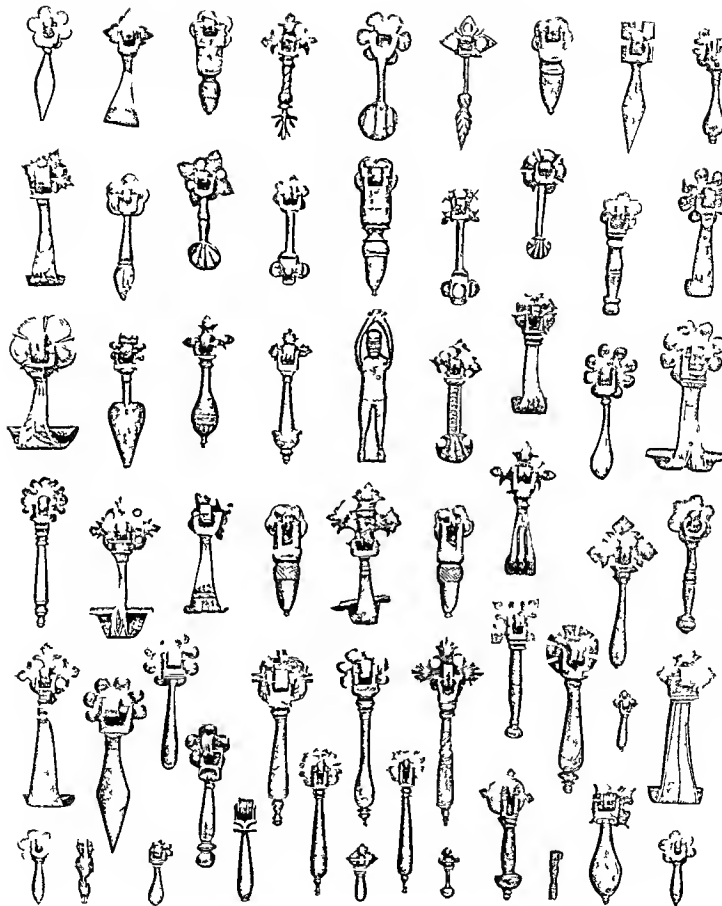


144 Masks and mascarons once used as back plates for pulls or for door knockers Repoussé iron Sixteenth century



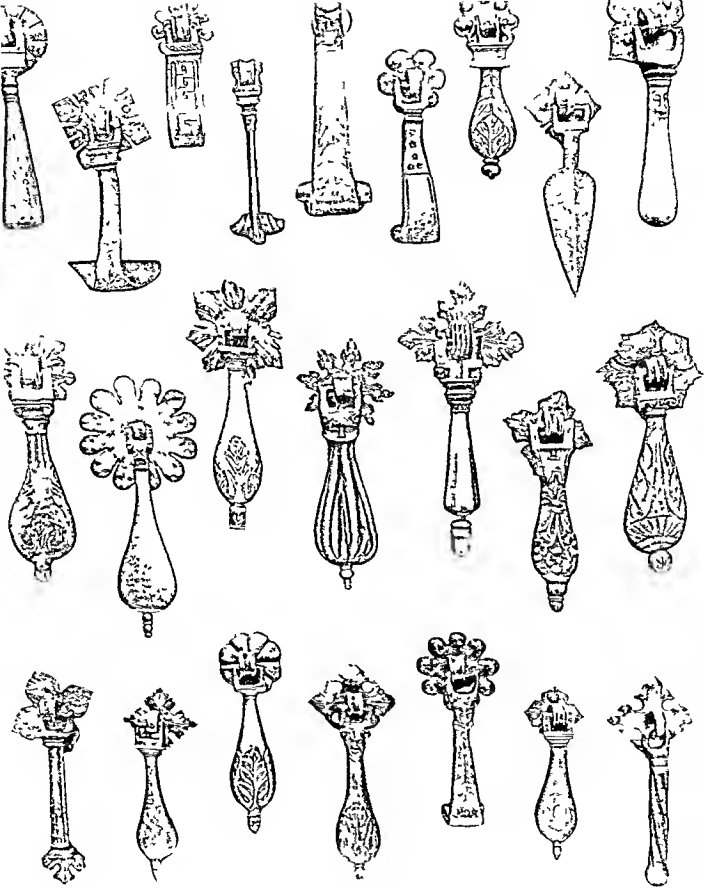


146 Knockers, pulls, and ring handles Wrought iron, engraved and chased  
Sixteenth and seventeenth centuries

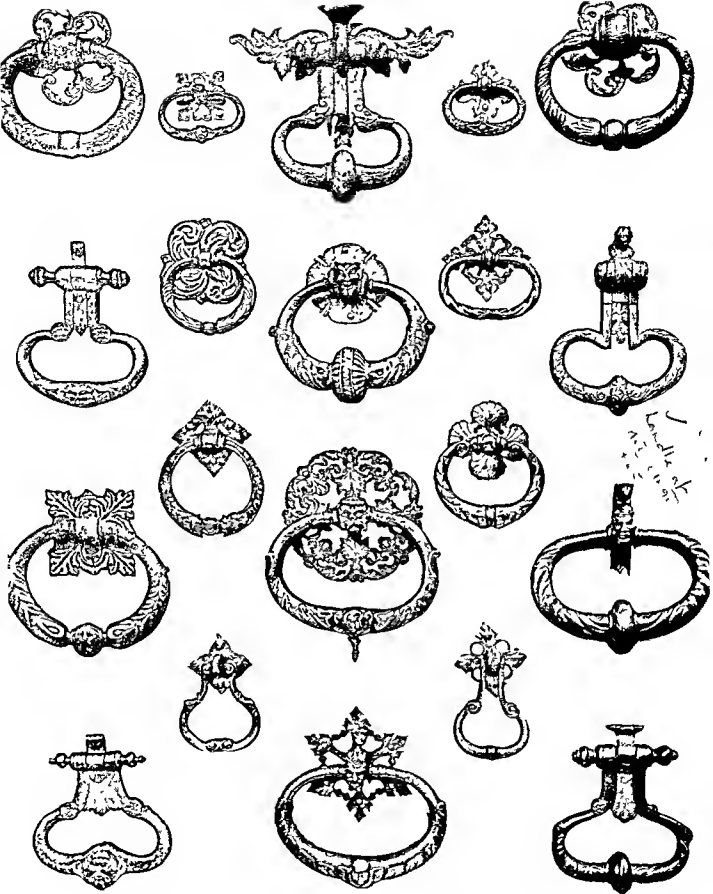


147 Teardrop handles from pieces of furniture. Wrought iron engraved. Back plates in the shape of rosettes of cut out and repousse iron. Fifteenth to seventeenth centuries

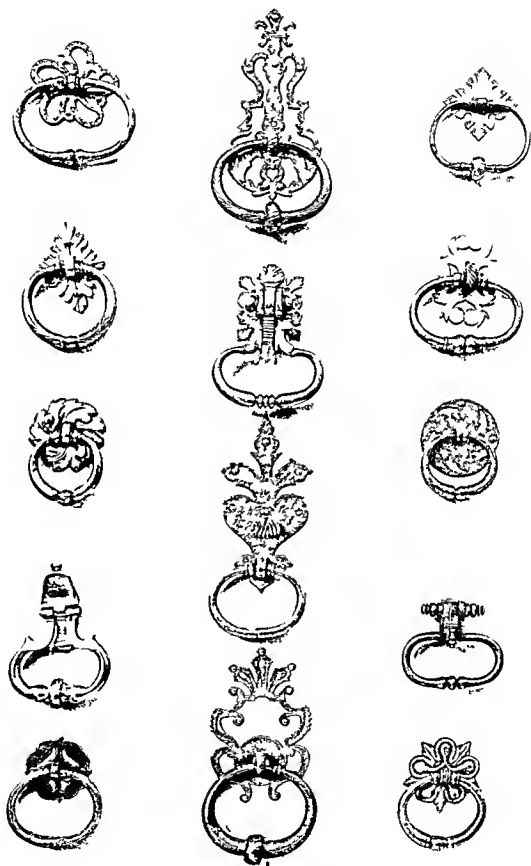




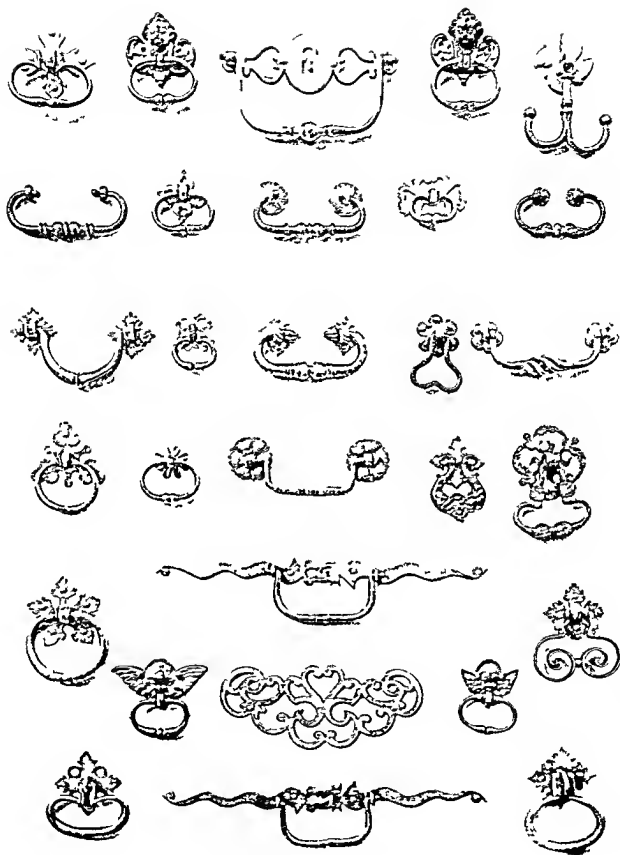


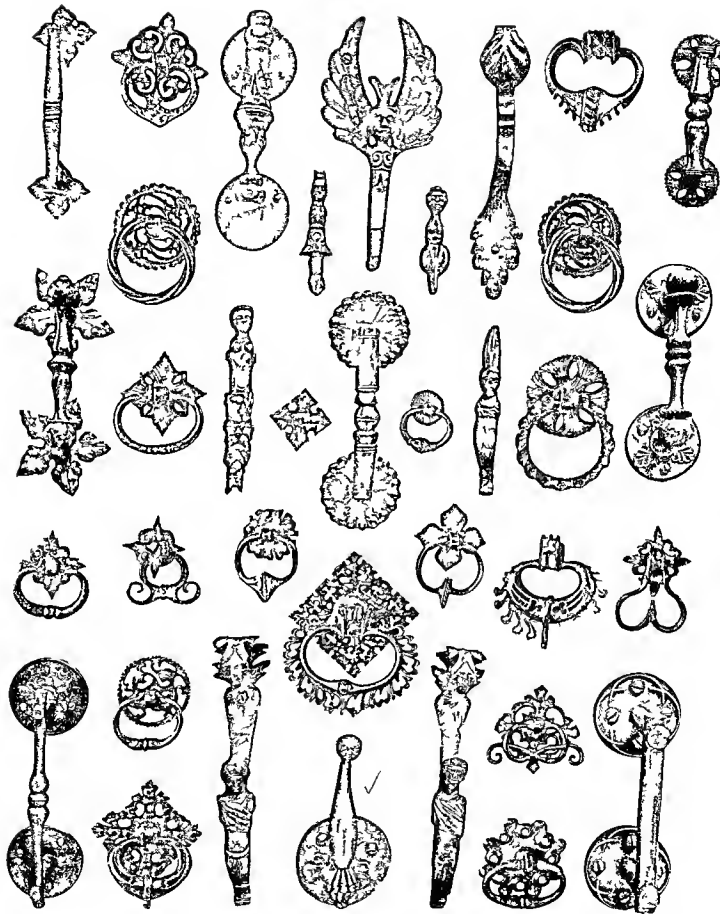


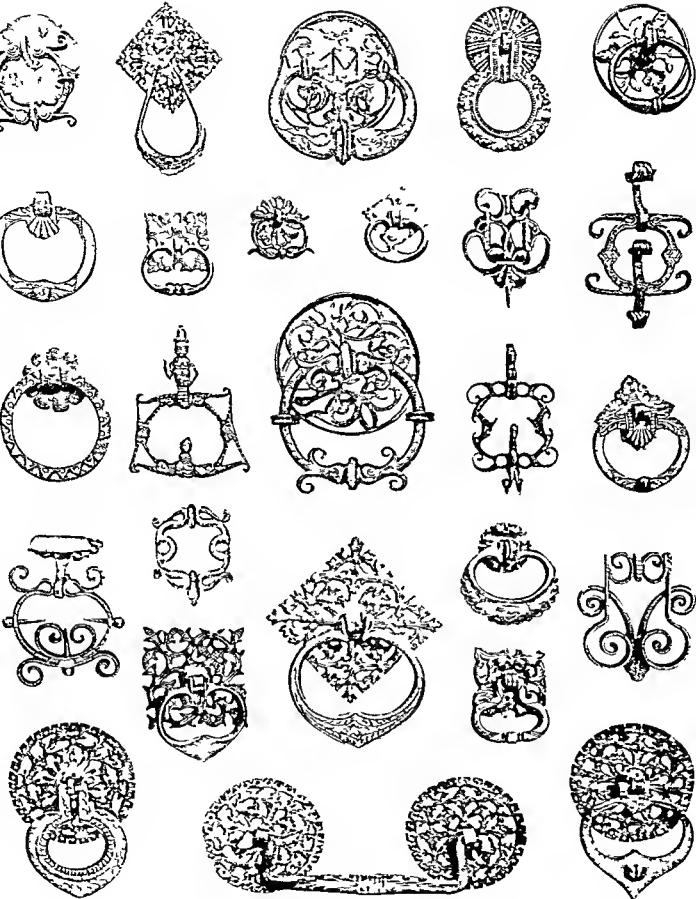
150 Ring-handles, small door knockers, and pulls Wrought iron, engraved and chased  
Back plates of repoussé, cut-out, and engraved iron Seventeenth and eighteenth  
centuries



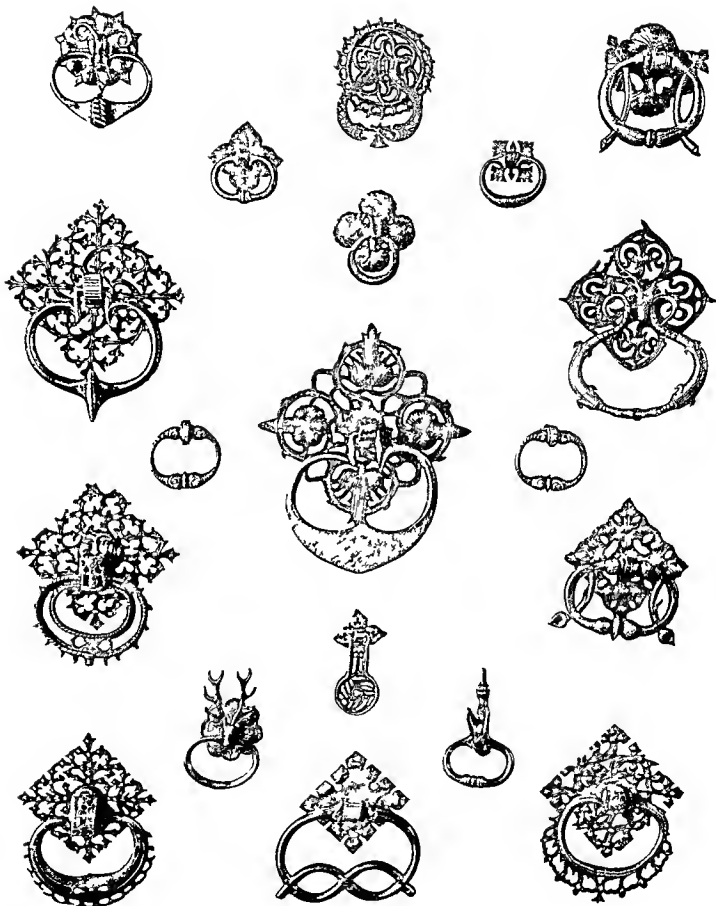
151 Small door knockers in the form of buckles or rings mounted on back plates of engraved or repoussé iron. Wrought iron. Eighteenth century



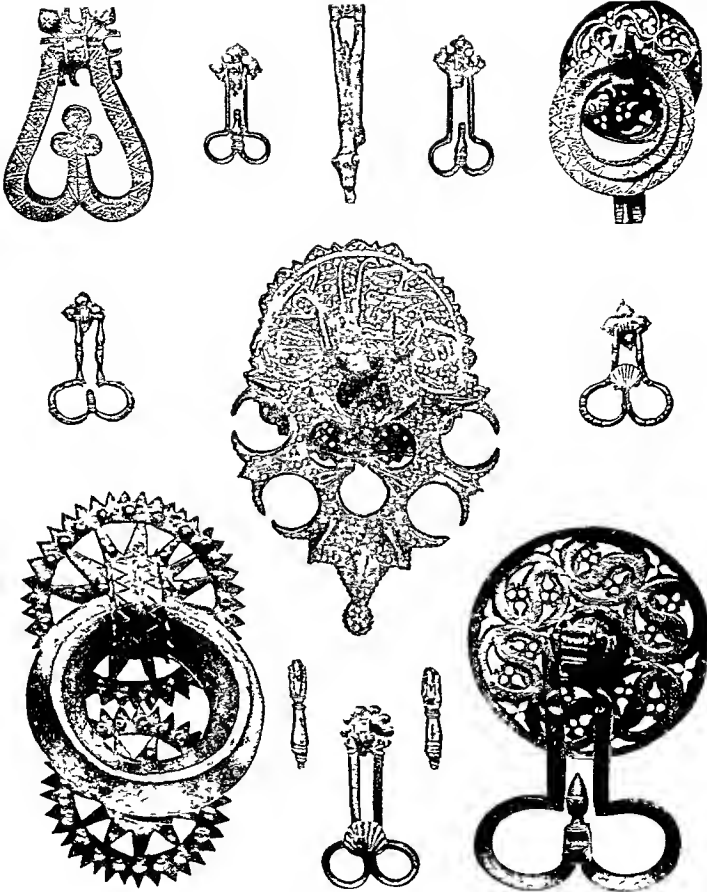




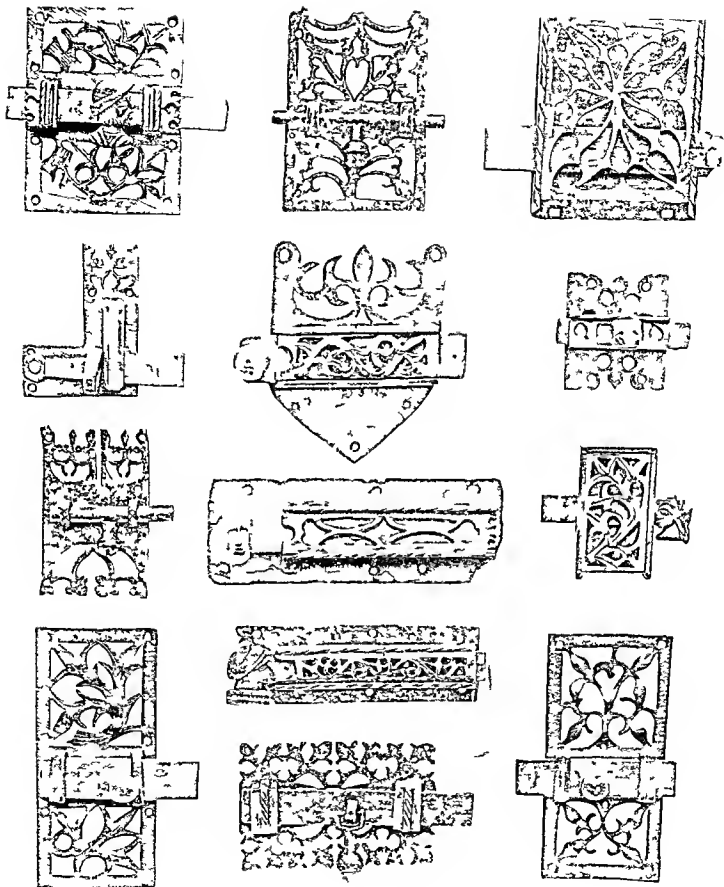
154 Swing handles ring handles pulls from pieces of furniture and small door knockers Wrought iron, repoussé, engraved, and tinned Back plates of cut-out iron repoussé and engraved German work. Sixteenth and seventeenth centuries

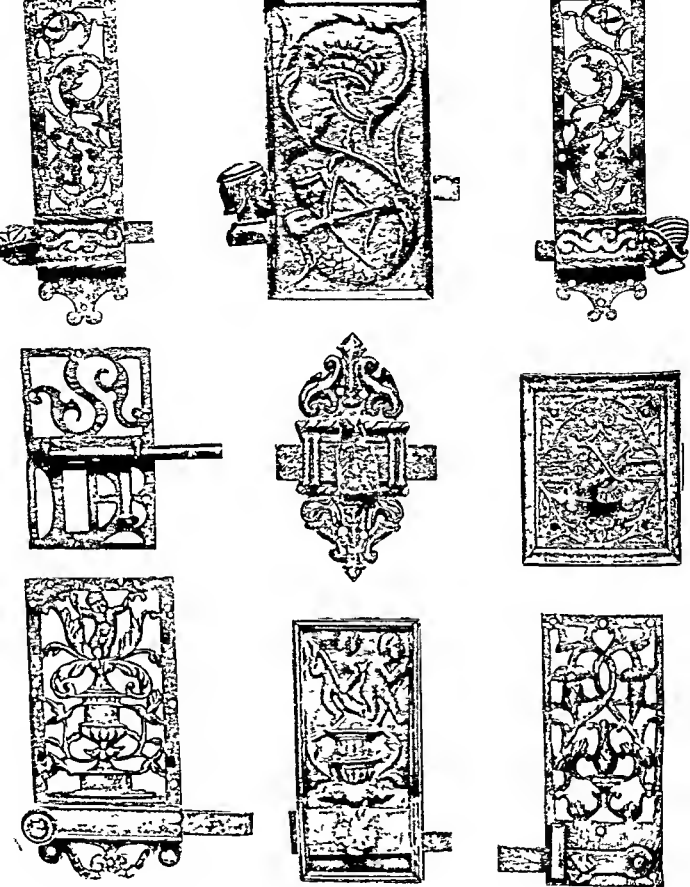




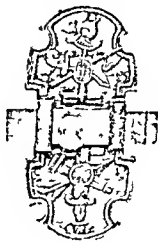
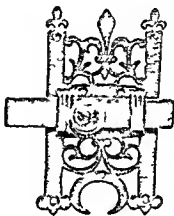
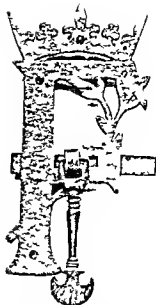
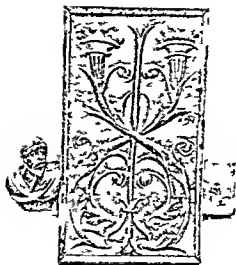
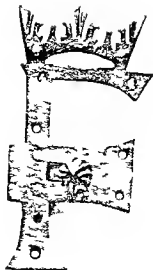


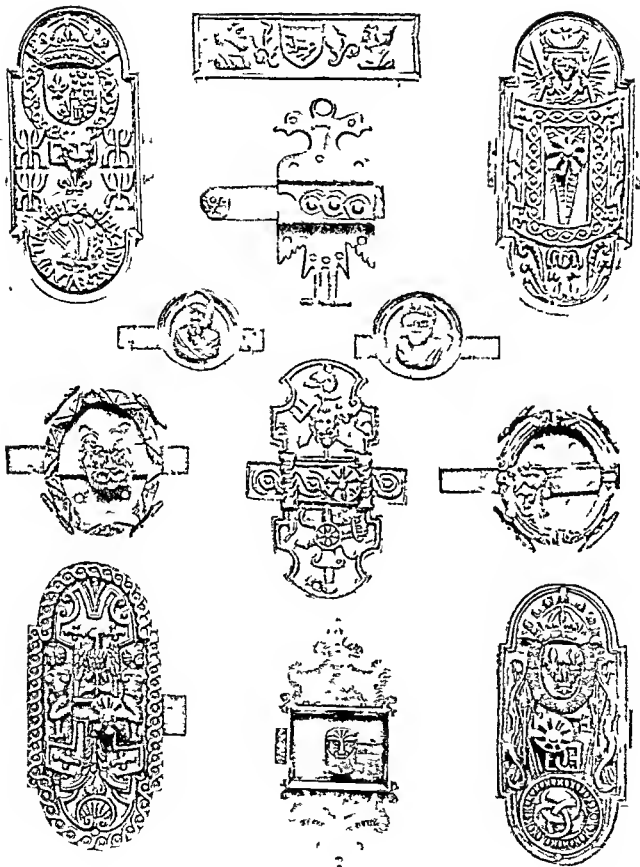
156 Door knockers, door ring handles, and pulls of engraved and repoussé wrought iron, and of bronze damascened with silver Spanish and Hispano-Moresque work. Fifteenth and sixteenth centuries



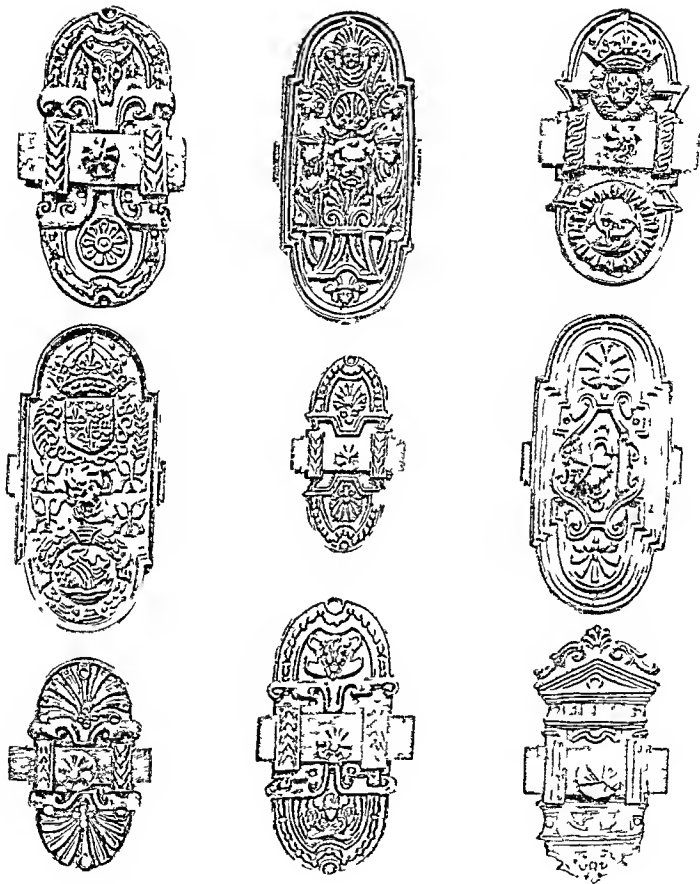


158 Flat sliding bolts ( targetettes ), plain or sunk, mounted on rectangular back plates of cut-out and repoussé iron. Knobs of chased iron. Sixteenth century

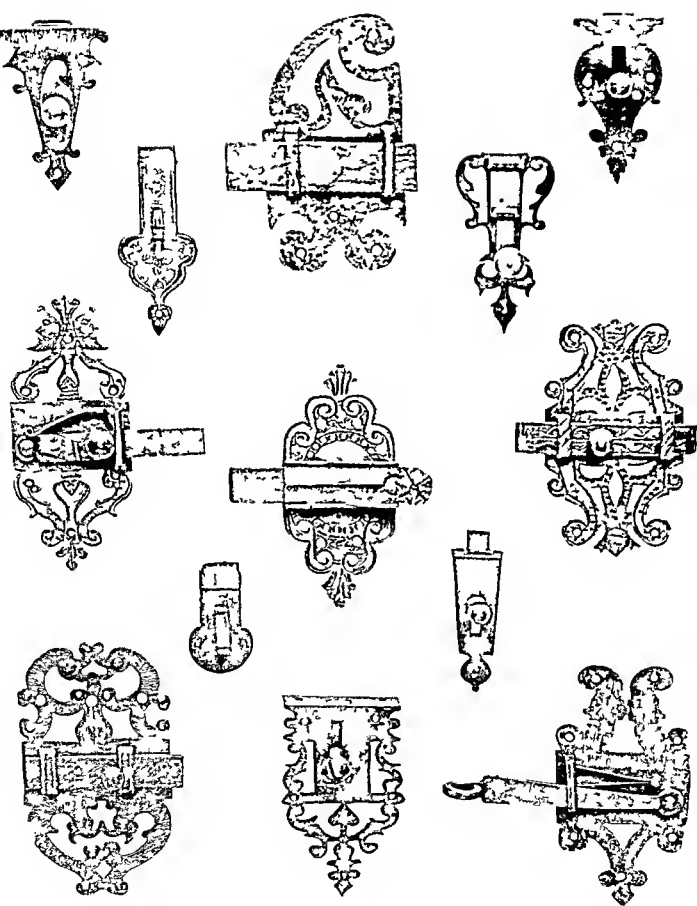




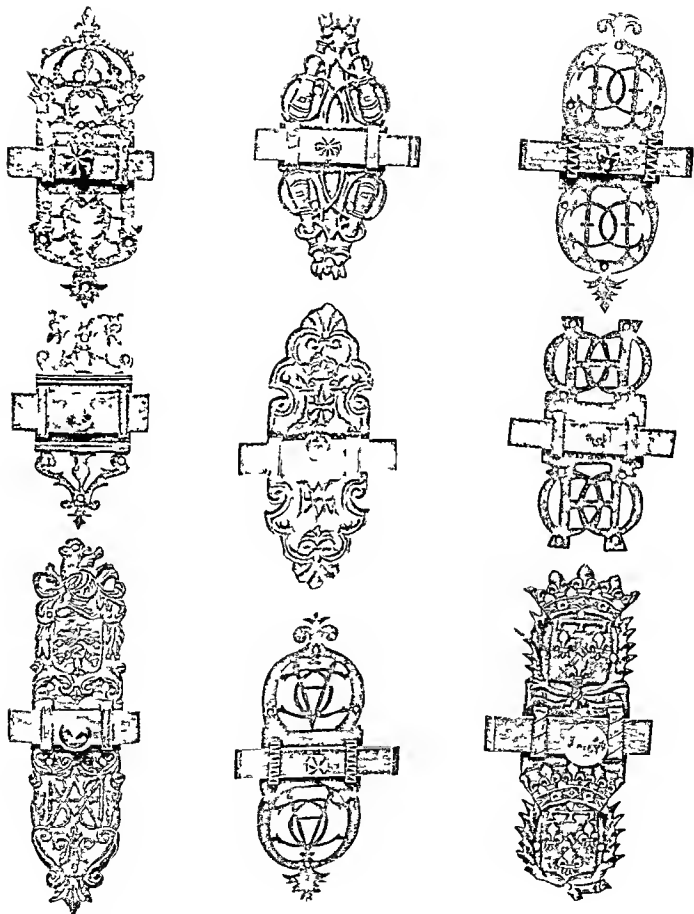
160 Flat sliding bolts ( targettes ) mounted on rectangular back plates with semicircular ends or on round ones with inscriptions armorial bearings or emblems Repoussé iron Knobs of chased iron Sixteenth century



161 Targettes having rectangular back plates with semicircular ends decorated with coats-of arms or allegorical subjects Repoussé iron Sixteenth century

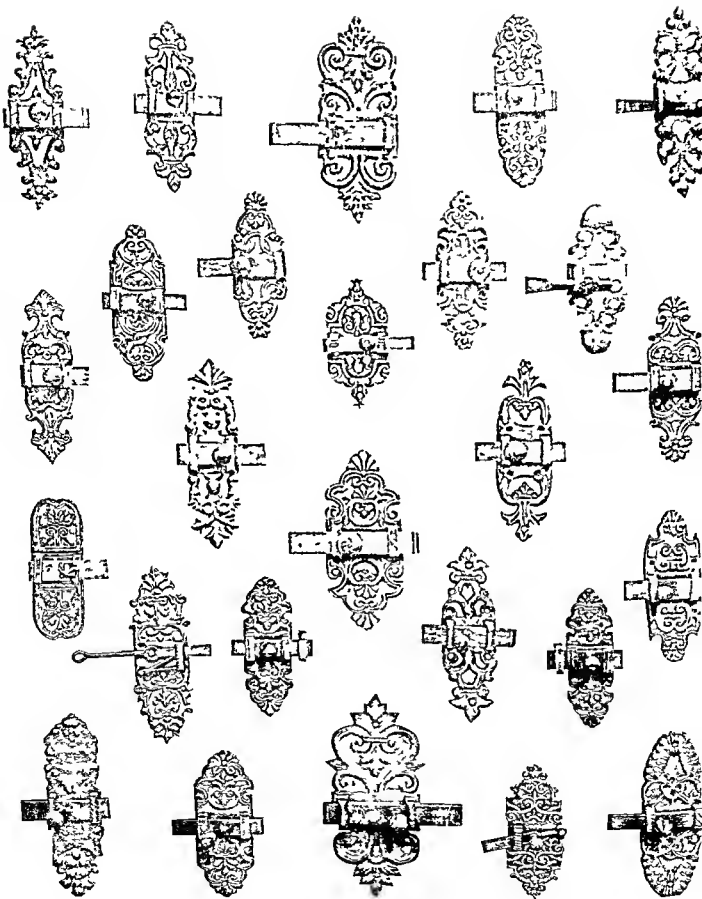


162 Spring latches and bolts with *al de bars* mounted on plates of cut-out and engraved iron. End of the sixteenth century

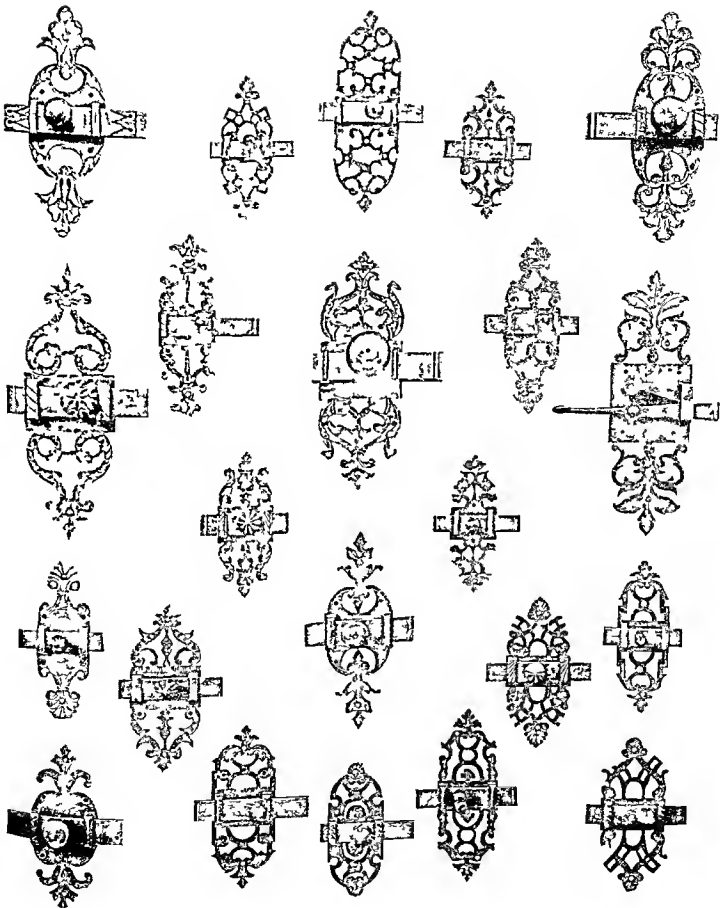


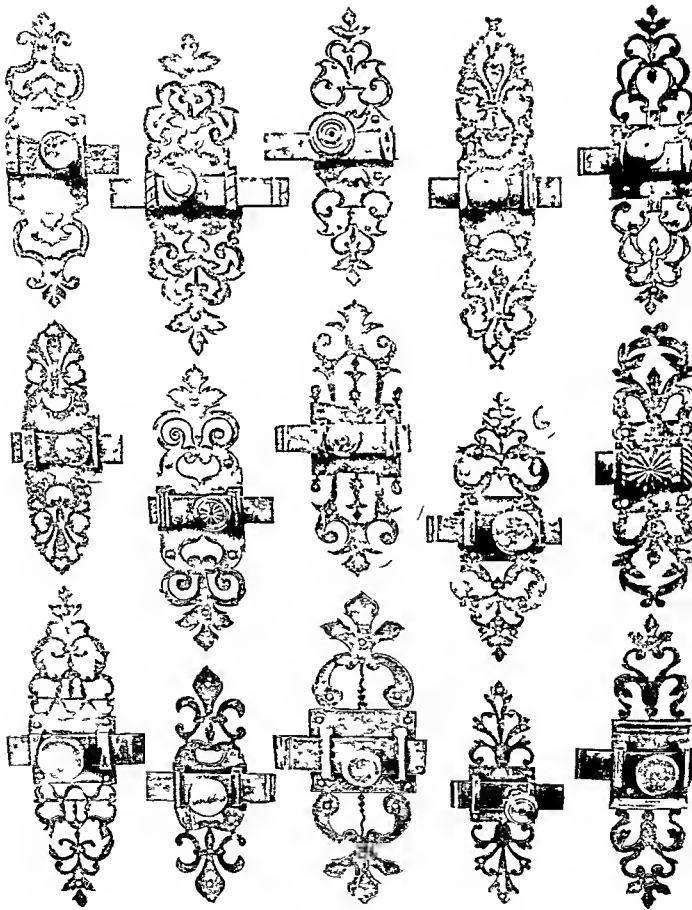
163 Bolts mounted on plates of cut out or repoussé iron decorated with crests or coats of arms Sixteenth century



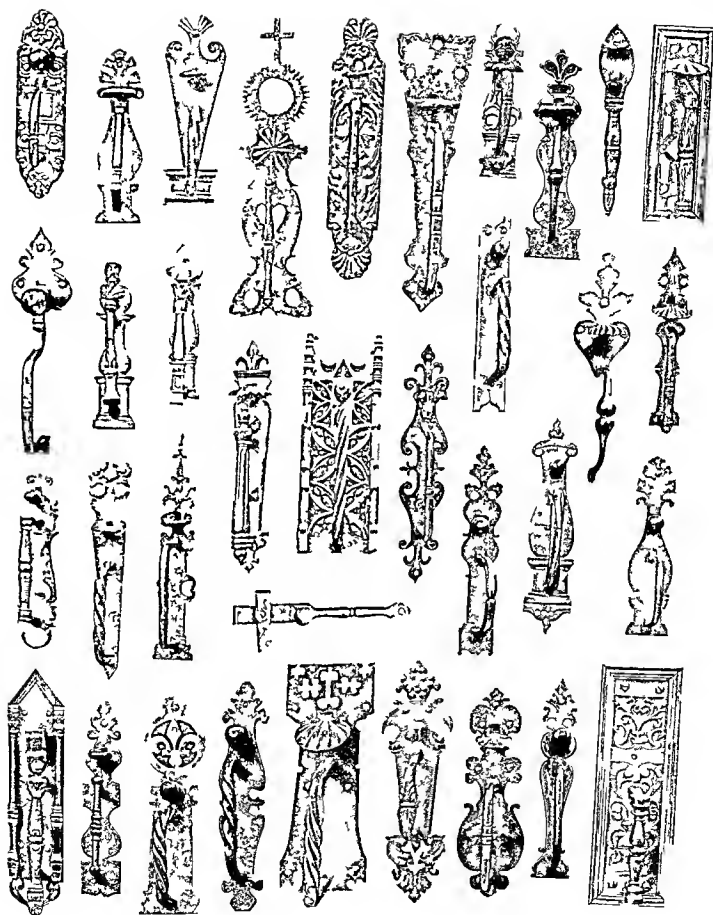


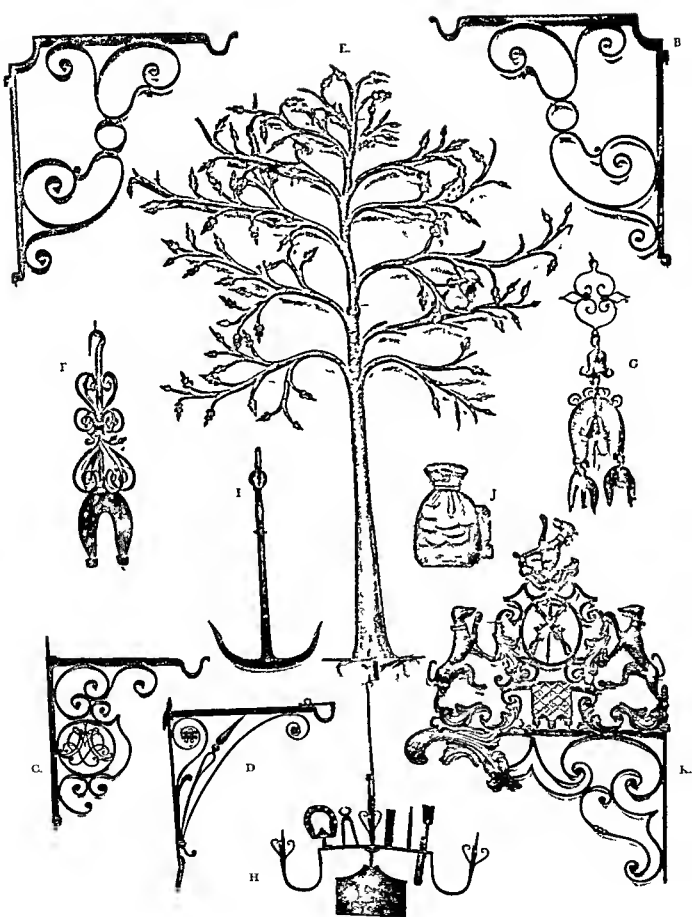
164 Locks with latches or bolts with slide bars, mounted on plates of repoussé iron  
Conical knobs of lathe turned iron Seventeenth century



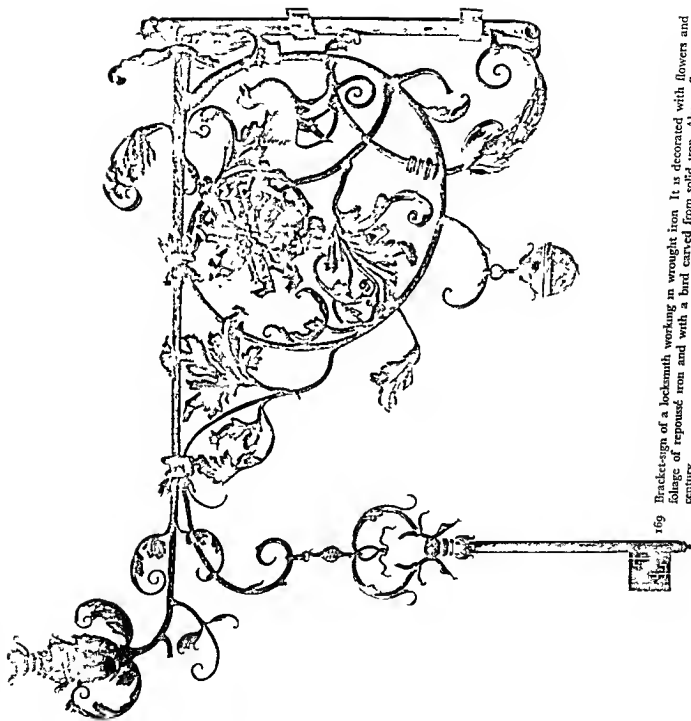


166 Door bolts in the style known as *a feuille de persil* (parsley leaf) Plates of cut-out iron  
Knobs of turned iron Eighteenth century

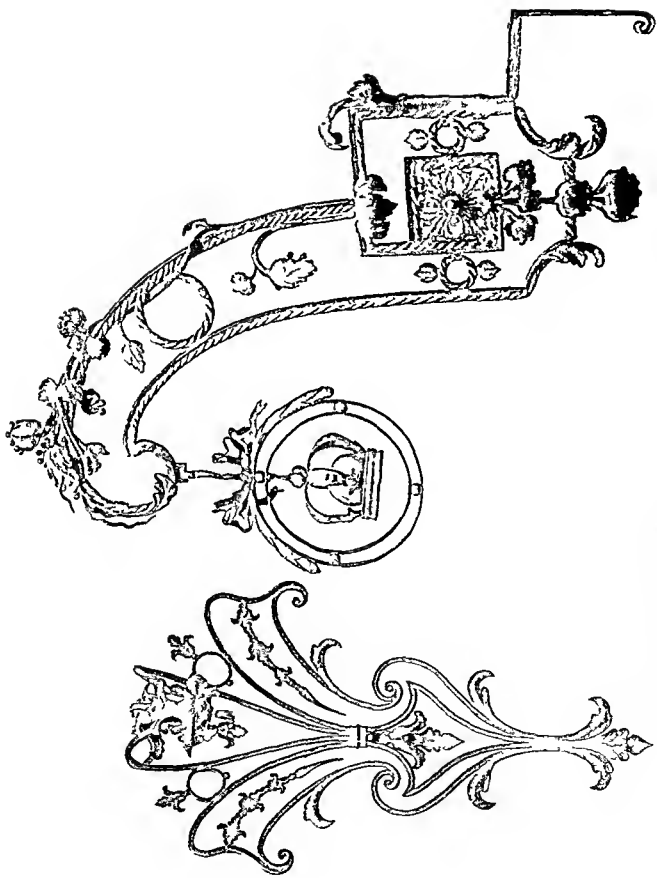




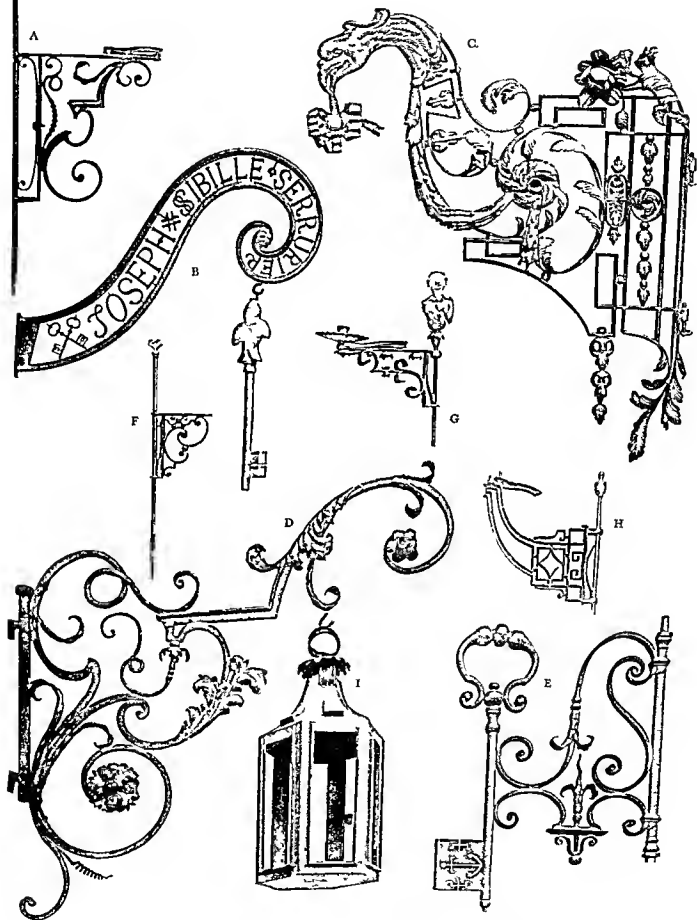
68 A D Sign brackets E Sign of the Withered Tree Paris Seventeenth century F H Farriers signs  
 I Sign At the Good Hope J Sign of a money-changer K Bracket sign of a gunsmith Wrought and  
 repoussé iron French work. Seventeenth and eighteenth centuries



169 Bracket-sign of a locksmith working in wrought iron. It is decorated with flowers and foliage of repoussé iron and with a bird carved from solid iron. Alace. Seventeenth century

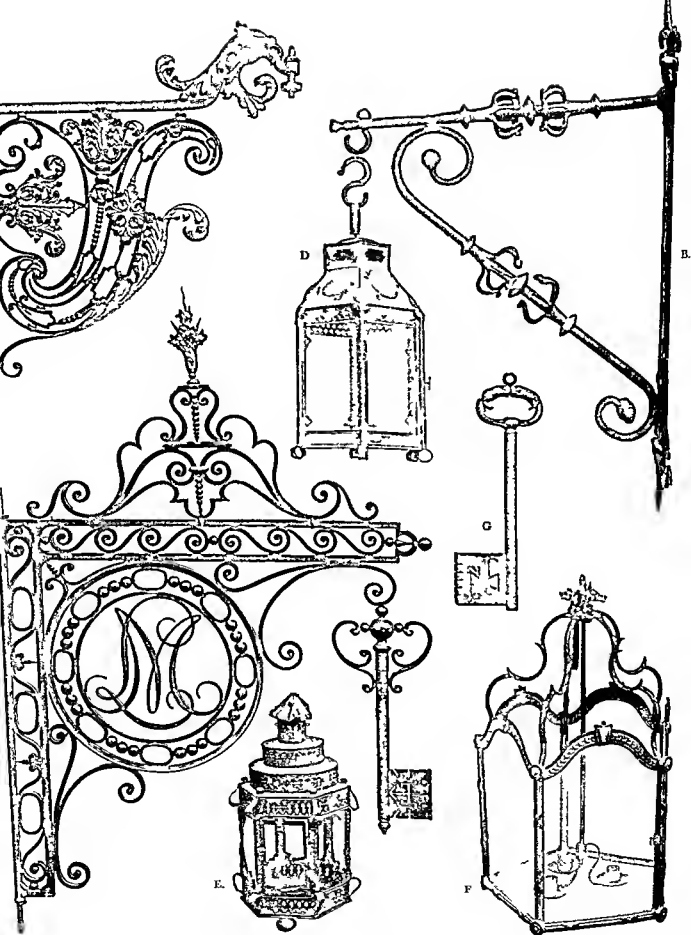


170 LEFT Bracket, in the form of an appliqué will decoration, for suspension of a lamp Wrought and repoussé iron Italy Eighteenth century Sign bracket, At the Crowned Rail & Wood



171 A E Sign brackets from locksmiths' shops Wrought iron F-H Workbench candlesticks with folding arm, known as "Saint François" (Saint Francis) Wrought iron I Hexagonal lantern of sheet iron Seventeenth and eighteenth centuries

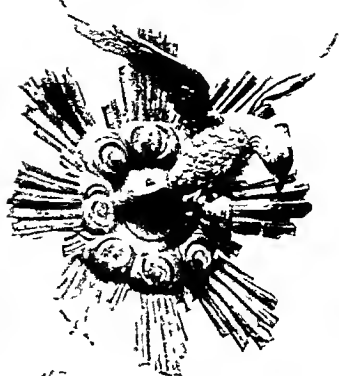




172 A-C Sgn brackets from locksmiths shops Wrought and repousse iron D-F Hexagonal and pentagonal lanterns of sheet iron G Wrought iron key from a sgn Seventeenth and eighteenth centuries



173 A Sgn At the Double Dolphin B Sgn of a master locksmith C Sgn (c) At the Little Bacchus  
 (D) At the Head of Sa nt John (E) At the Well without Wine F G Farriers s gns H S gr  
 the King of the Law Clerks Corporat on Wrought and repoussé iron Seventeenth and eighteenth cent.

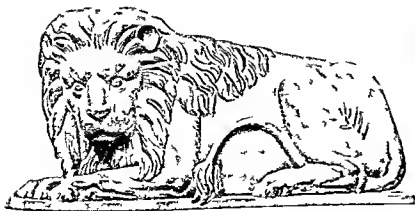
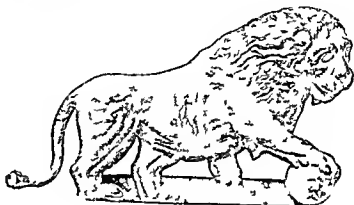
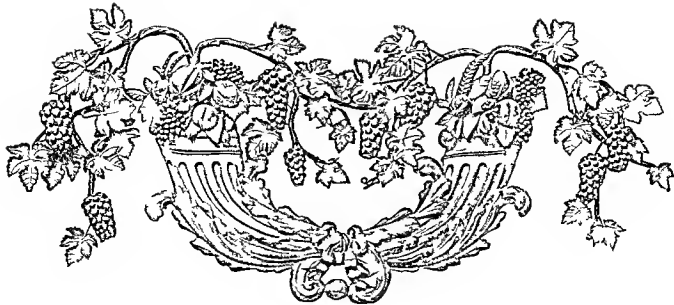


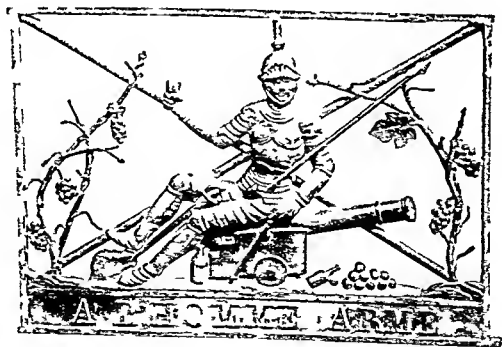
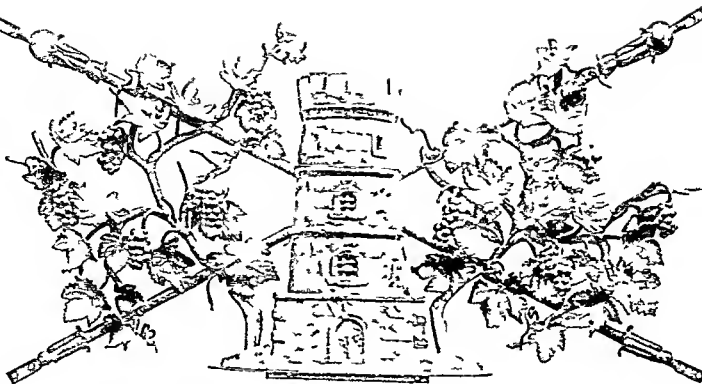


175 Signs (A) At the Bunch of Grapes (B) At the Golden Beard (C) At the Pleasant Nook (there is a visual pun on the com the nook and the coming the quince) (D) At the Greyhound (E) Small bed with a canopy sign of an upholsterer (F) At the Sign of Saint Eligius (G) At the Basket of Flowers (H) At the Great Saint Denis (I, J) Rams' heads used as signs for a butcher Wrought and repoussé iron. Seven-teenth and eighteenth centuries

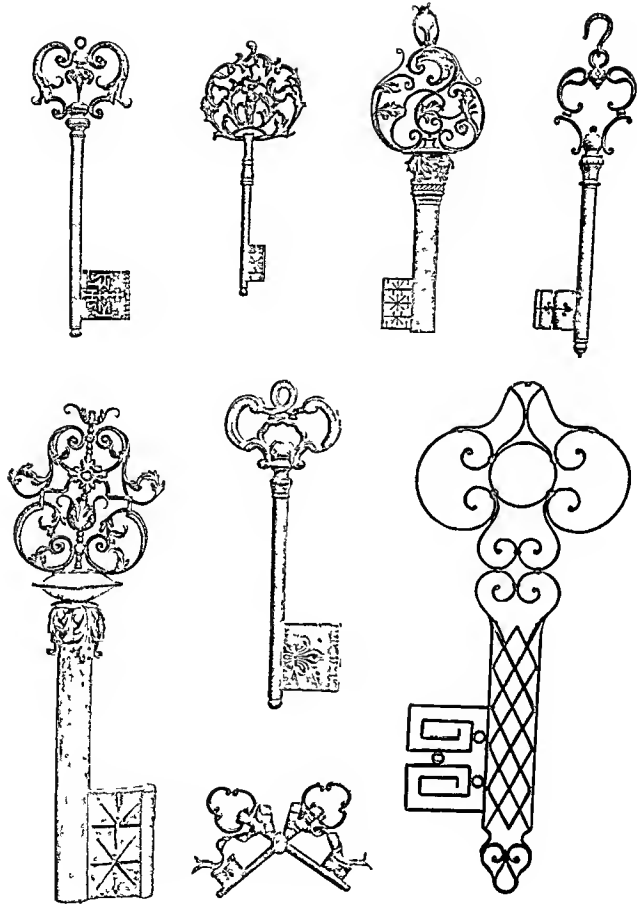


TOP, LEFT TO RIGHT: Public scrivener's sign, toy merchant's sign; sign, "At the Lily in a Wreath." CENTER  
 TOP: Shoes, sign of a cobbler, a music seller's sign. BOTTOM, LEFT TO RIGHT: Sign, "At the Basket of Flowers";  
 At the Sign of Saint Augustine." Wrought iron and repoussé iron. Seventeenth and eighteenth centuries.

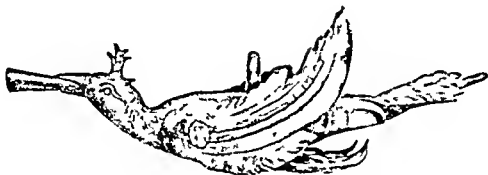




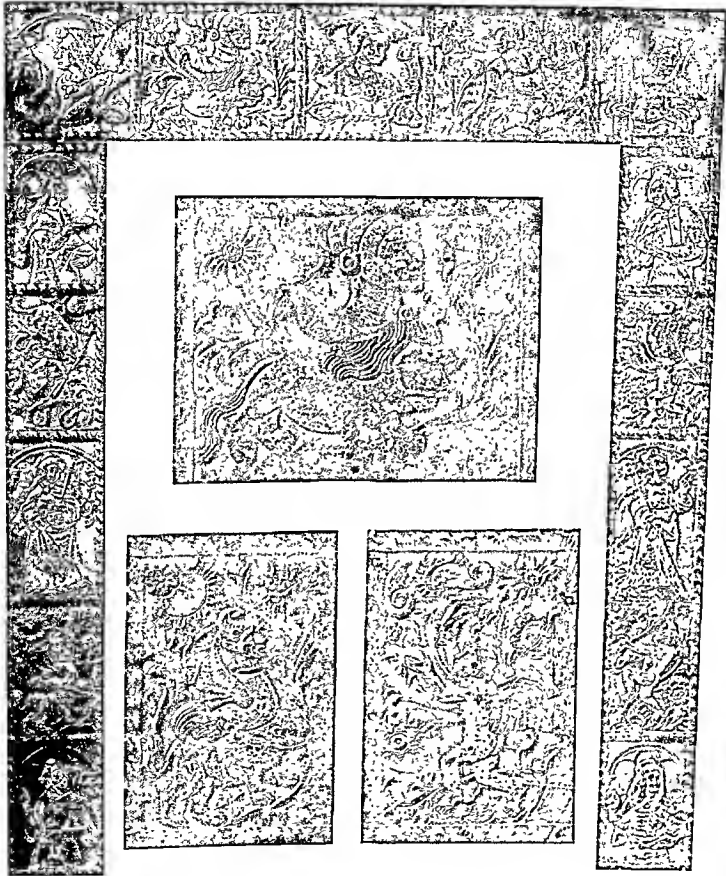
178 Parisian signs (ABOVE) At the Silver Tower (A la Tour d'Argent) (BELOW)  
 "At the Man in Armor" Repousse iron and cast iron. Eighteenth and nineteenth  
 centuries.



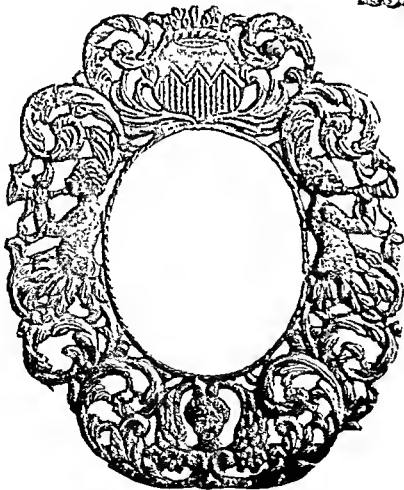
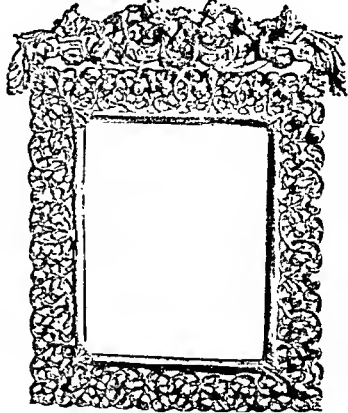




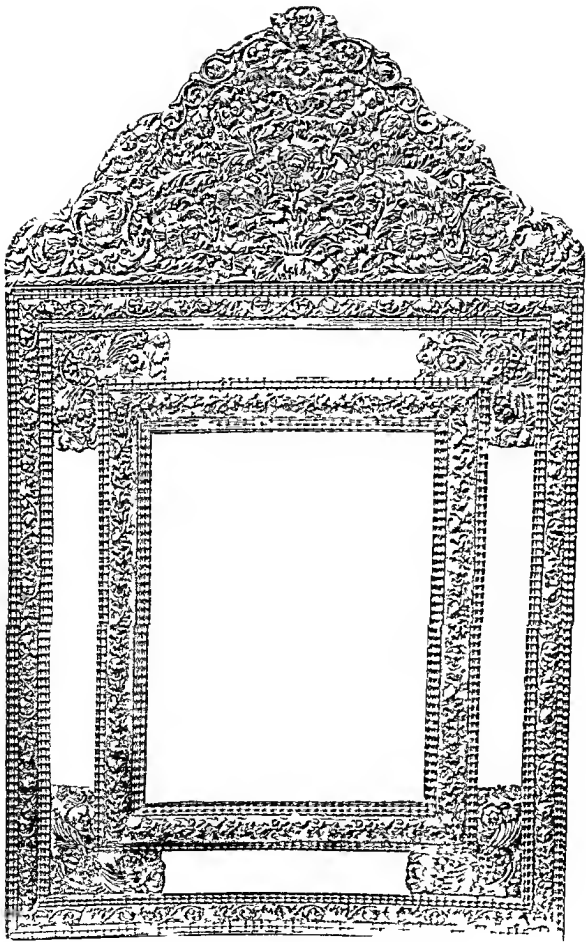
180 TOP LEFT Box for house plants Wrought iron Eighteenth century TOP RIGHT Basket of flowers Repousse iron Eighteenth century CENTER Wrought iron bird made for a game of ninepins. Seventeenth century BOTTOM Sign of a gunsmith. Repoussé and painted (polychromed) iron Beginning of the nineteenth century

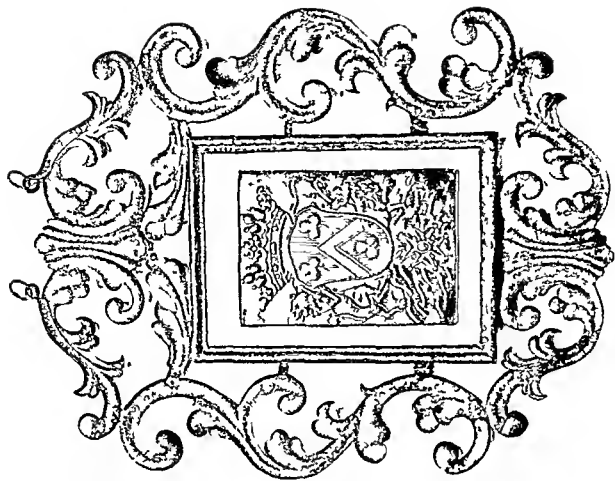
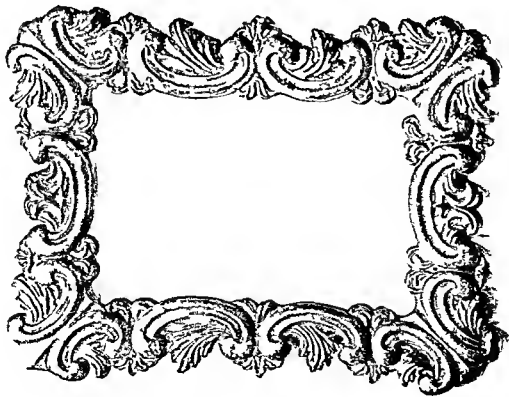


181 Door frame. Cut out, repoussé, and painted (polychromed) iron. Sixteenth century.  
CENTER: Closer view of three of the panels. Spanish work.



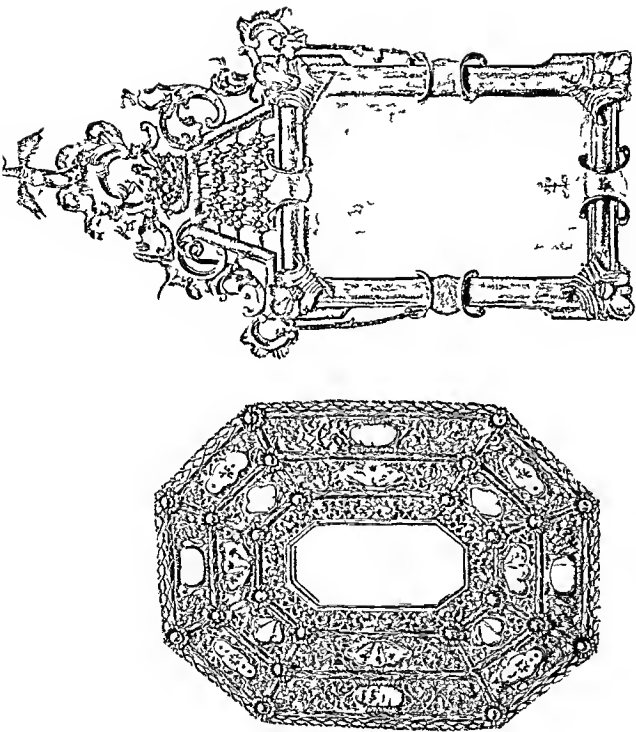
182 Small damascened iron plaque with a medallion of Giovanni de' Medici. Italy. Seventeenth century. TOP RIGHT & BOTTOM: Frames for miniatures or for mirrors. Cut-out and repoussé iron. Seventeenth century.



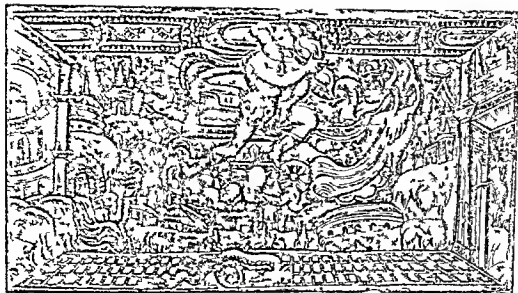




185 Frame from a sign Repoussé iron Eighteenth century

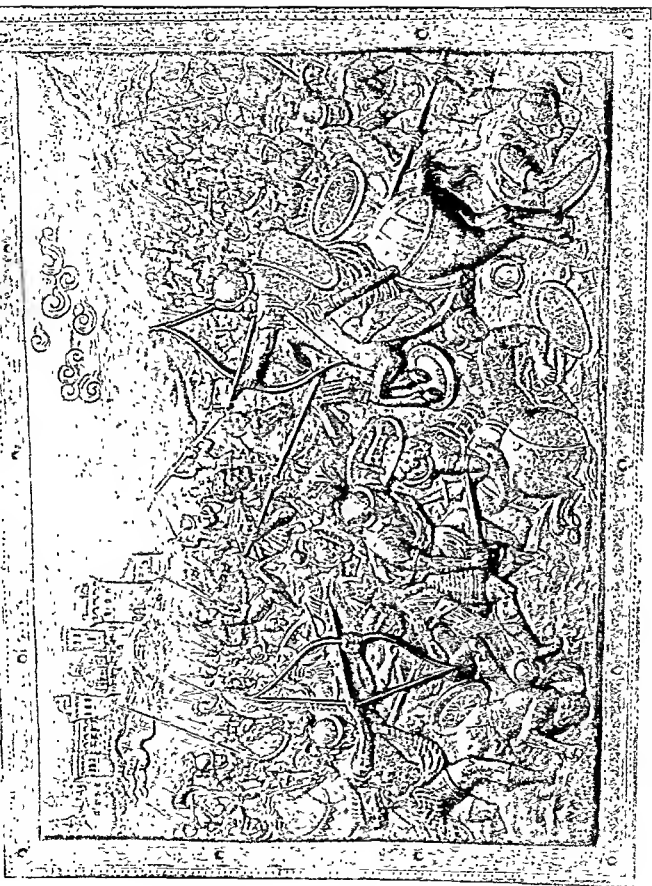


186 LEFT Ornamental dish decorated with insets of engraved rock crystal Mounted in cut out, pierced, and chased steel Spain Seventeenth century RIGHT Mirror frame in Rococo style Wrought iron decorated with scrolls also of wrought iron Italy Eighteenth century



187 Plaquettes from Italian cab nets. Repoussé iron damascened with gold and silver. Sixteenth century. TOP RIGHT & BOTTOM LEFT CORNERS: Two rectangular plaquettes bearing inscriptions. (The upper one represents Holy Roman Emperor Maximilian I in the guise of Saint George; it is a copy in iron of the work executed in stone from the Solnhofen quarries by Hans Daucher 1485-1538 and now in the Vienna Kunsthistorisches Museum. The lower one represents the Hebrew tribe of Dan according to Jacob's prophecy in Genesis 49:16-17.) Repoussé iron. German work.





188 Plaque from the center door of an Italian cabinet. Repoussé iron, damascened with gold and silver. Sixteenth century.



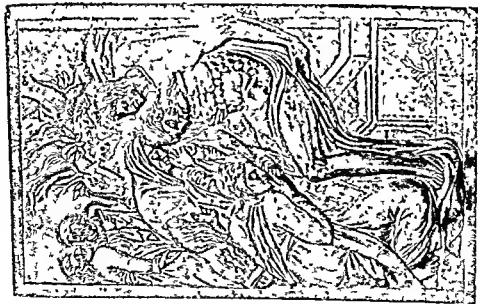
189 A Volute of the crozier of a Bishop of the Fools of Le Mans B Folding key with the coat-of arms of Charles V C Paschal Lamb D Griffin supporter of a heraldic shield E Cane knob F Staff of a church choirmaster G The Good Shepherd Wrought iron chased and repoussé Sixteenth century



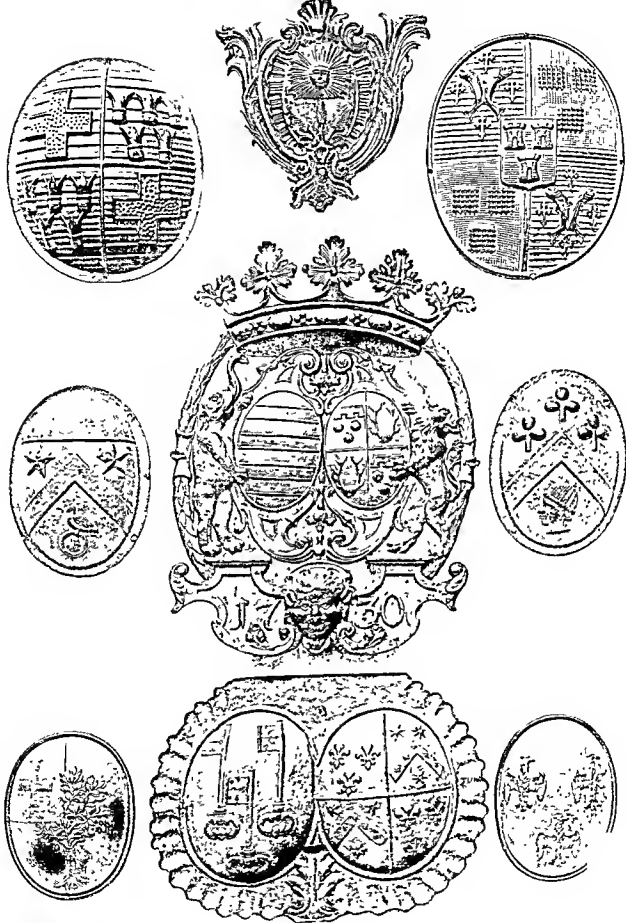
190 Grotesque masks from balconies. Repoussé iron. The three masks at the top of the plate are from Nantes. Eighteenth century. LOWER LEFT Mascaroon representing the head of Medusa, used as a back plate for a door knocker. Repoussé iron. Eighteenth century.



191 Venus Marina Repoussé iron plaque set in an antique frame of carved wood Seventeenth century



192 Repoussé iron plaquettes ABOVE, LEFT An oval medallion with a winged figure Beginning of the nineteenth century BELOW, LEFT The Entombment Italy Sixteenth century ABOVE, RIGHT, "Man of Sorrows" ("Pace Homo") France Beginning of the nineteenth century BELOW, RIGHT Plaque from a cabinet with the representation of Neptune Italy Sixteenth century

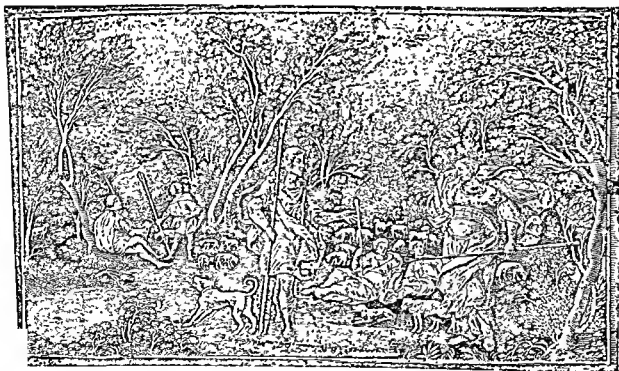
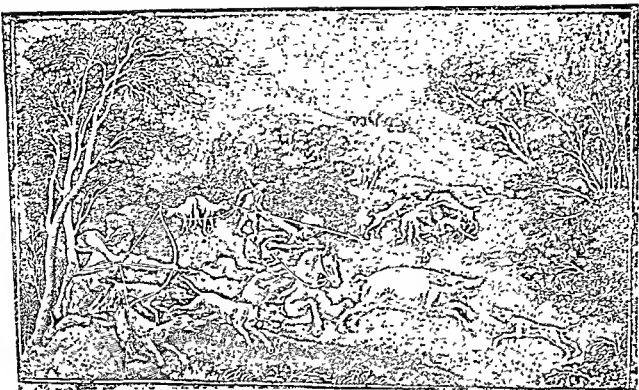






195 Rectangular plaque, repoussé iron: the Stoning of Saint Stephen. In the border: in the corners, angel heads; above, the Crucifixion; on the right, Saint John, on the left, an apostle; below, the Resurrection. Spain. Seventeenth century.

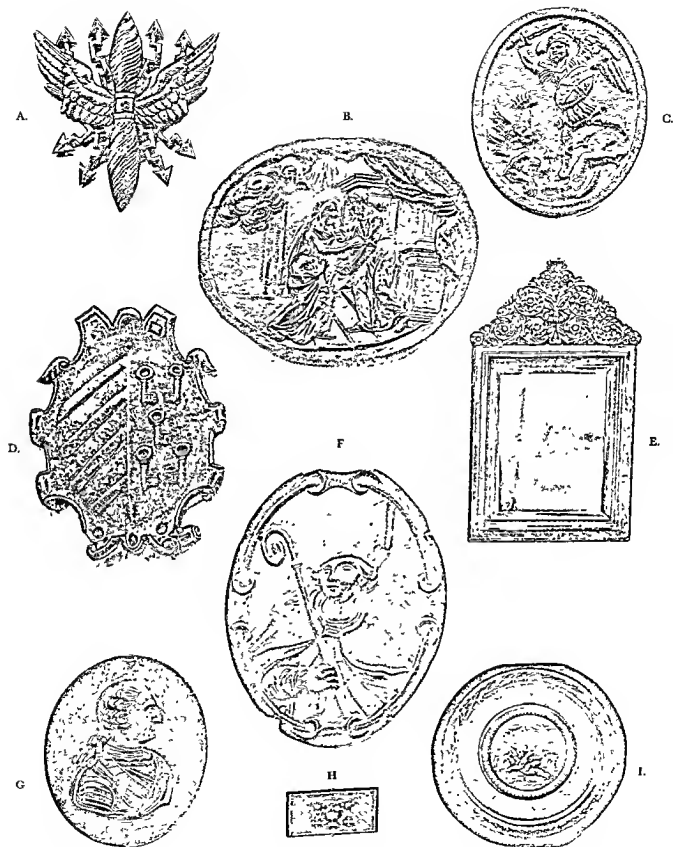








198 Various decorative motifs A Head of a child wearing a helmet B The Deposition C-E Grotesque masks made for fountain spouts F G Child's mask in high relief and mask of Infamy H The Last Supper after Leonardo da Vinci I Mascaron with a wreath dated 1510 Repoussé iron Sixteenth to eighteenth centuries



199 Various motifs in repoussé iron. A: Insignia in the form of a thunderbolt B, C: Medallions representing the Visitation and Saint Michael. D: Armorial shield from a gate or entrance door. E: Mirror frame. F: A bishop saint. G: Bust of Louis XVI. H: A motif in damascened iron I: An ornamental plate. Seventeenth and eighteenth centuries.



200 TOP CENTER: Head of a laughing faun OTHERS: Profiles of famous persons.  
Repoussé iron. Eighteenth and nineteenth centuries



201 TOP Capitals from wine merchants shops CENTER ROW Vases of the same provenance  
 BOTTOM Ceiling roses Repoussé iron Eighteenth century

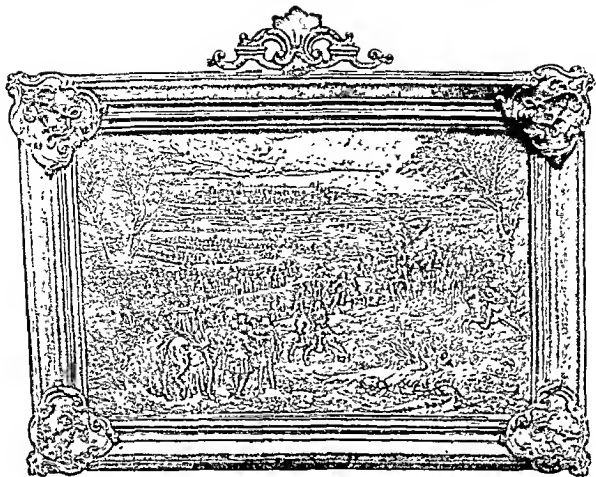


200 TOP CENTER Head of a laughing faun OTHERS Profiles of famous persons  
Repoussé iron Eighteenth and nineteenth centuries

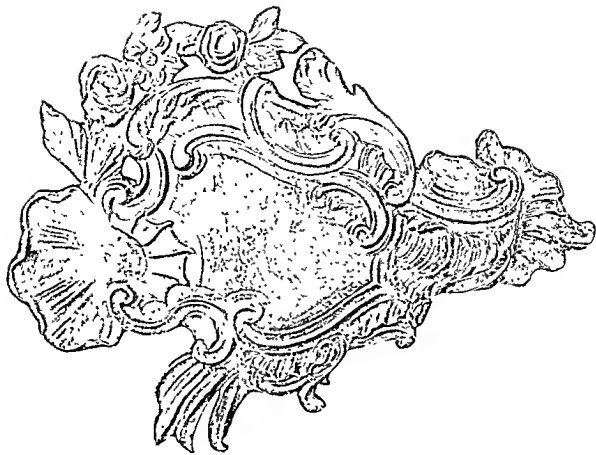
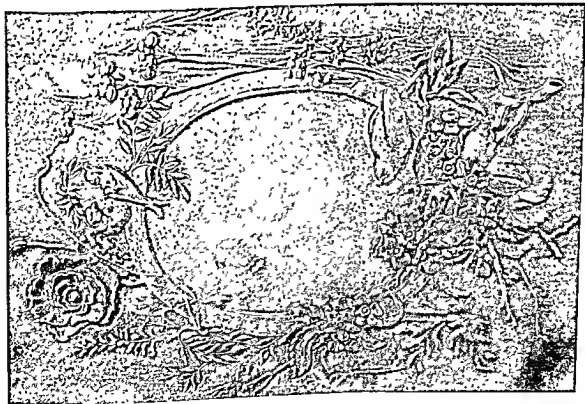


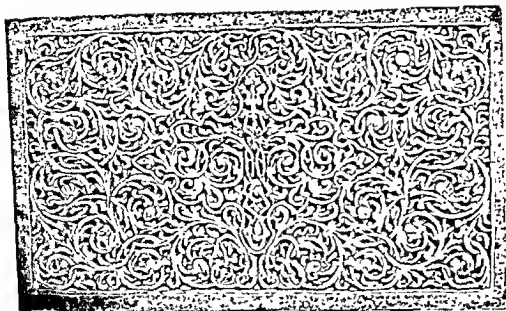
201 TOP Capitals from wine merchants shops CENTER ROW Vases of the same provenance.  
 BOTTOM Ceiling roses Repoussé iron Eighteenth century

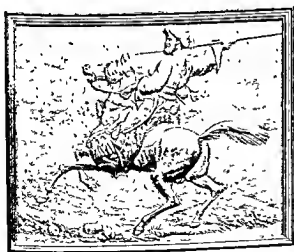
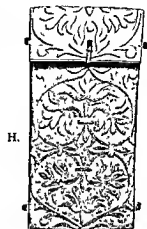
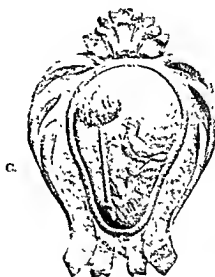
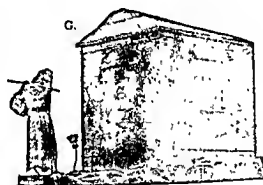


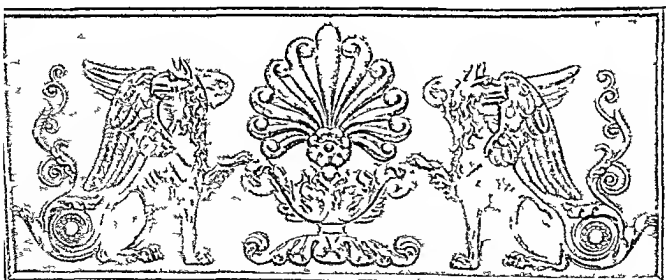
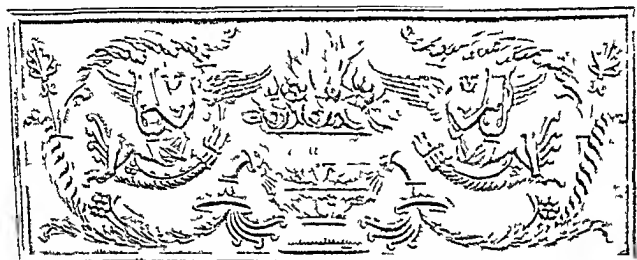


202 Small reliefs representing the siege of Maastricht and the crossing of the Rhine by the armies of Louis XIV, after van der Meulen. Cast iron. Paris. Eighteenth century. Frames of gilded copper with ciphers of the King



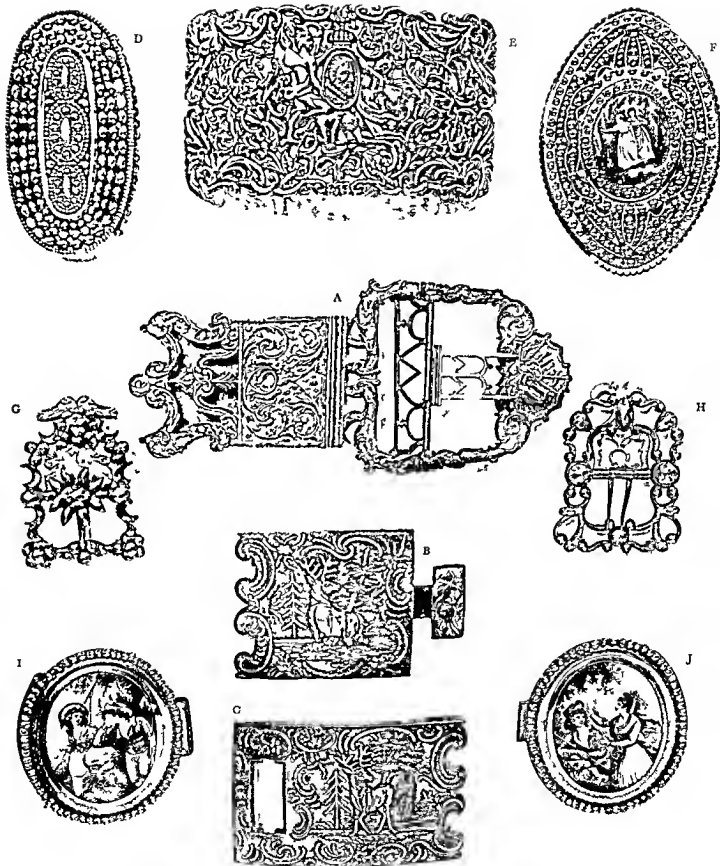




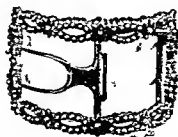
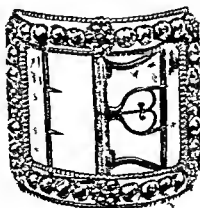
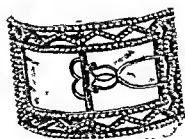
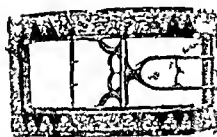
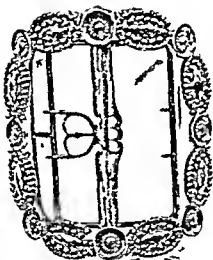
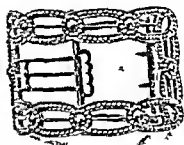
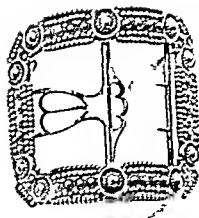
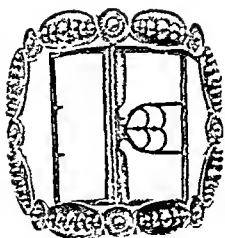
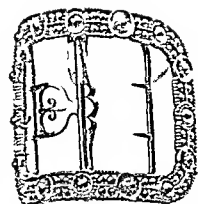


206 Ornamental plaques from stoves or firebacks Repoussé iron with grain matted (pebbled) background  
Eighteenth and nineteenth centuries

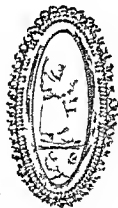
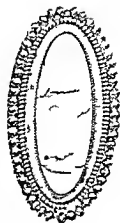
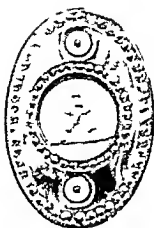
*Part II/ Small Iron and Steel Objects*

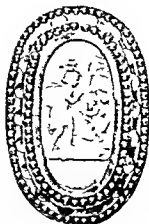
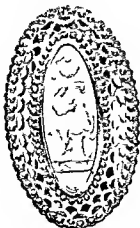
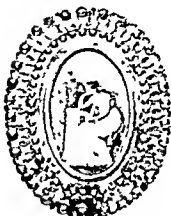
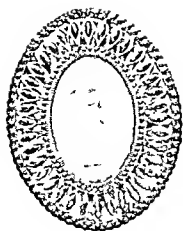


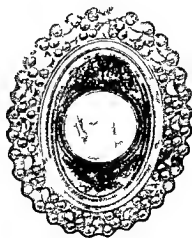
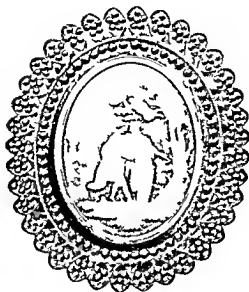
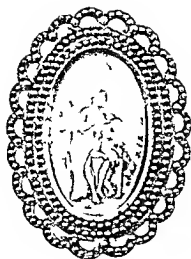
207 A-C Hunting belt buckles of chased and damascened steel D-J Buckles for belts (D-F) and for shoes (G-J)  
with steel beading Eighteenth century

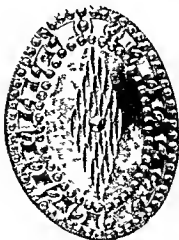
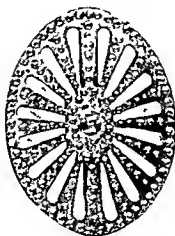
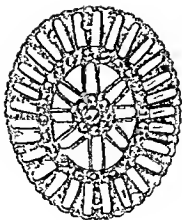




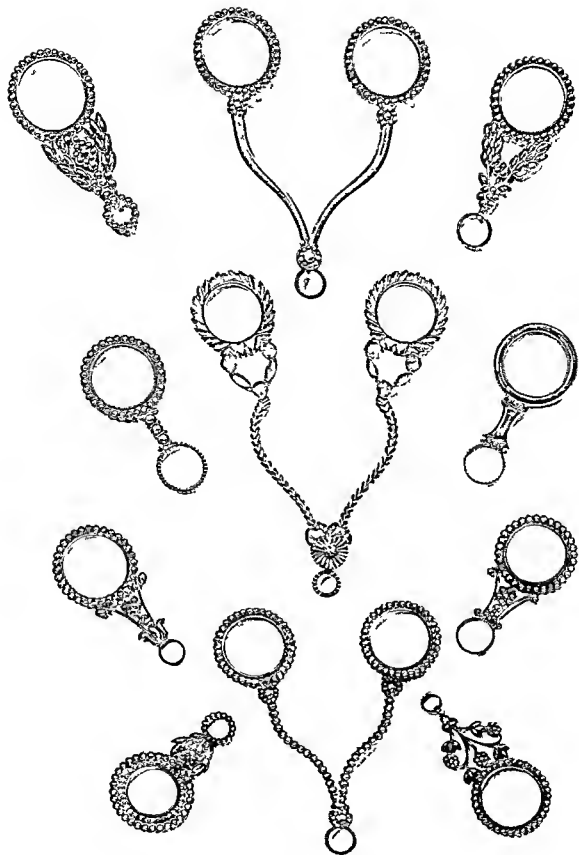




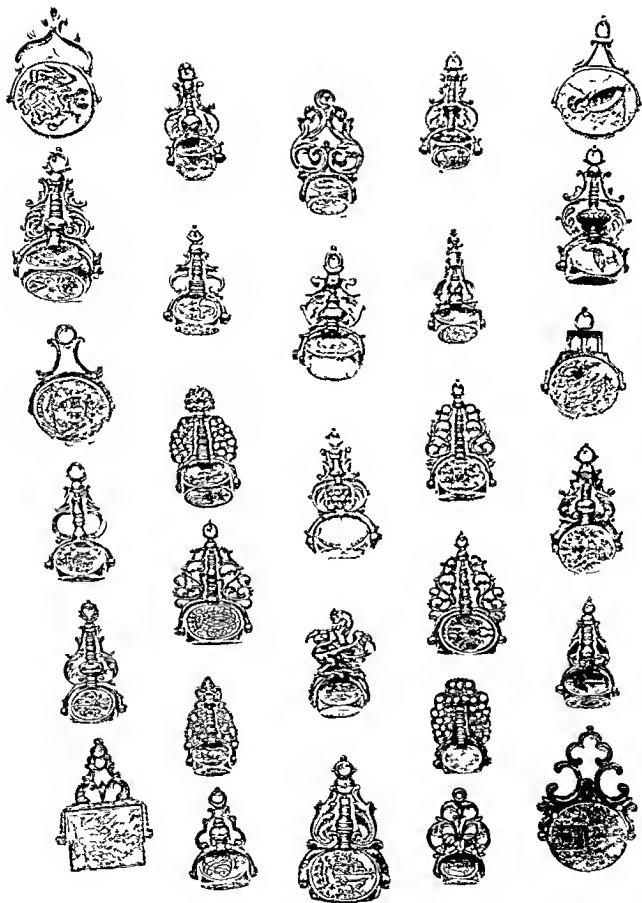






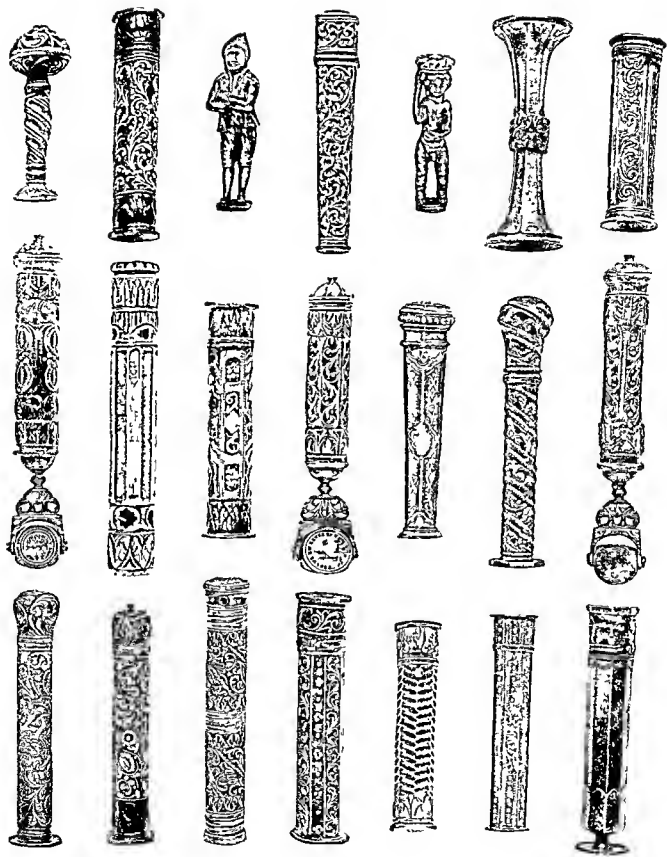






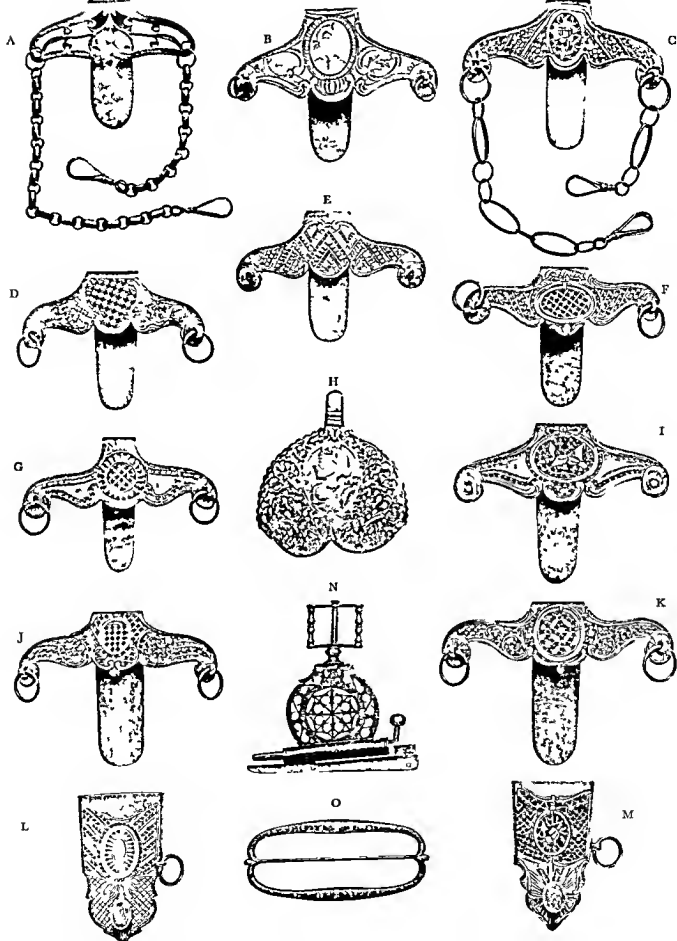
216 Revolving triple seals used as breloques (trinkets) Engraved and chased steel  
Seventeenth and eighteenth centuries.







c Scissor hooks L, M Sewing case covers Chased and damascened steel Eighteenth century



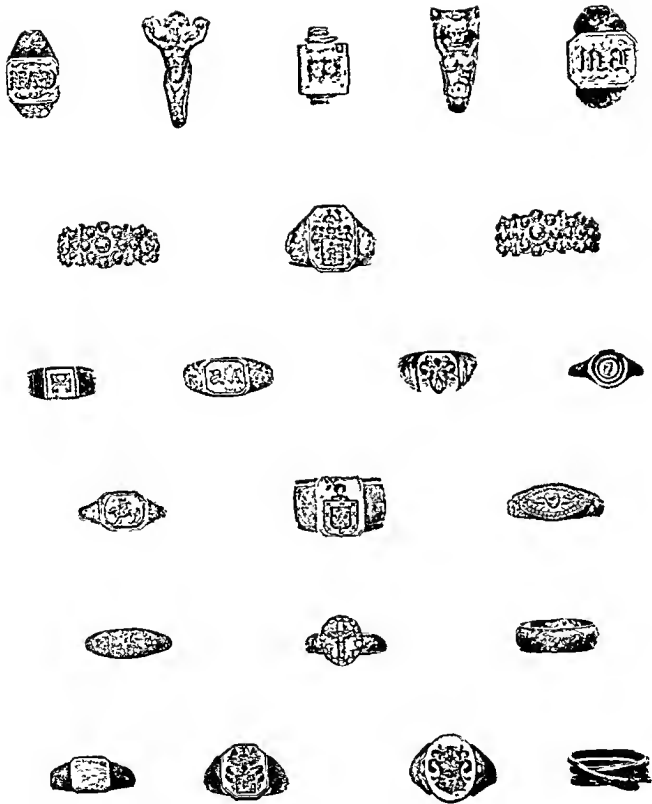
219 A-M Sword carrier hooks and sword mountings of chased and pierced steel (Some still have their chain for attachment) Eighteenth century N, O Scabbard buckles Chased and pierced steel

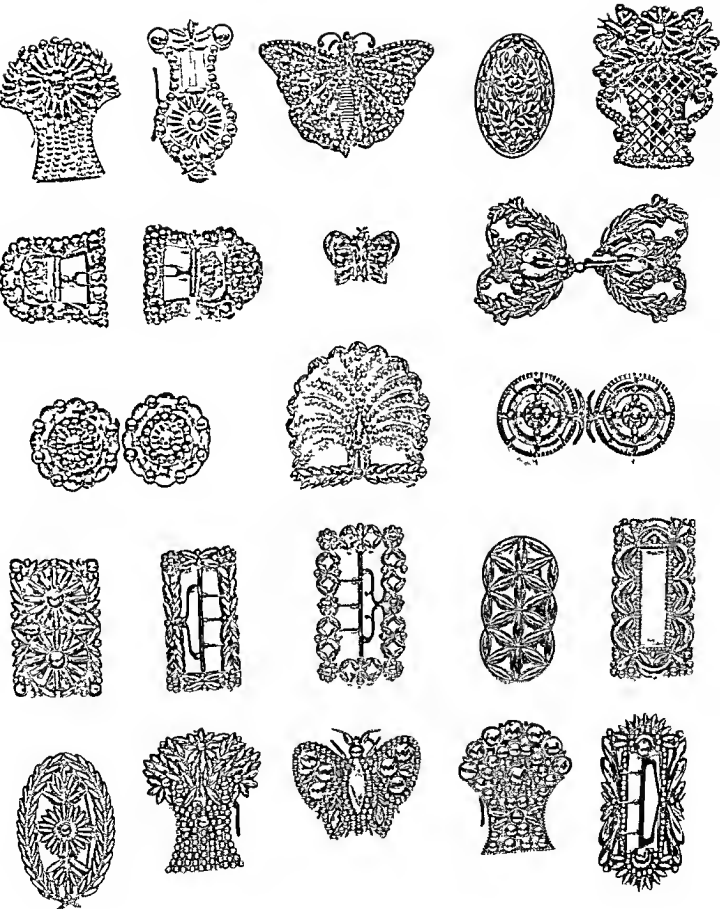


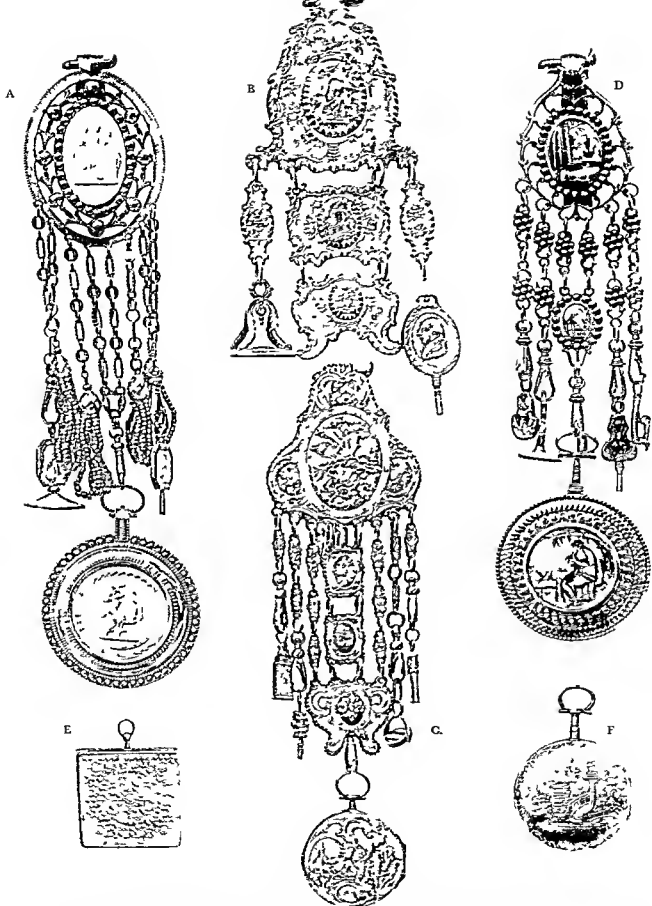
220 Steel walking stick knobs the greater part with *dour* openwork and chasing (The knob in the center of the bottom row has a watch set in it) Eighteenth century



221 Walking-stick and riding-crop knobs. Whip and umbrella handles. Chased steel and cast iron. Eighteenth and nineteenth centuries.





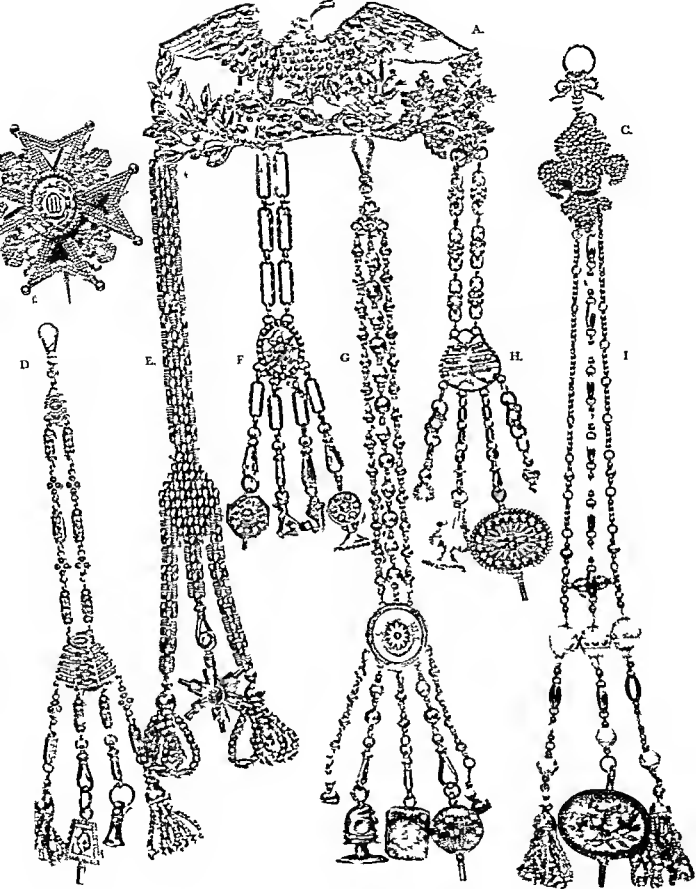


4 A Watch with its chatelaine Polished steel decorated with Wedgwood plaques B Chatelaine of polished steel decorated with gold inlays C Watch and its chatelaine Steel, with chasing over gilded matted back ground D Watch and its chatelaine Beaded steel decorated with enamels Eighteenth century E Square watch covered with leather and studded with gold nailheads Sixteenth century F Watch, Louis XV style Chased steel Eighteenth century

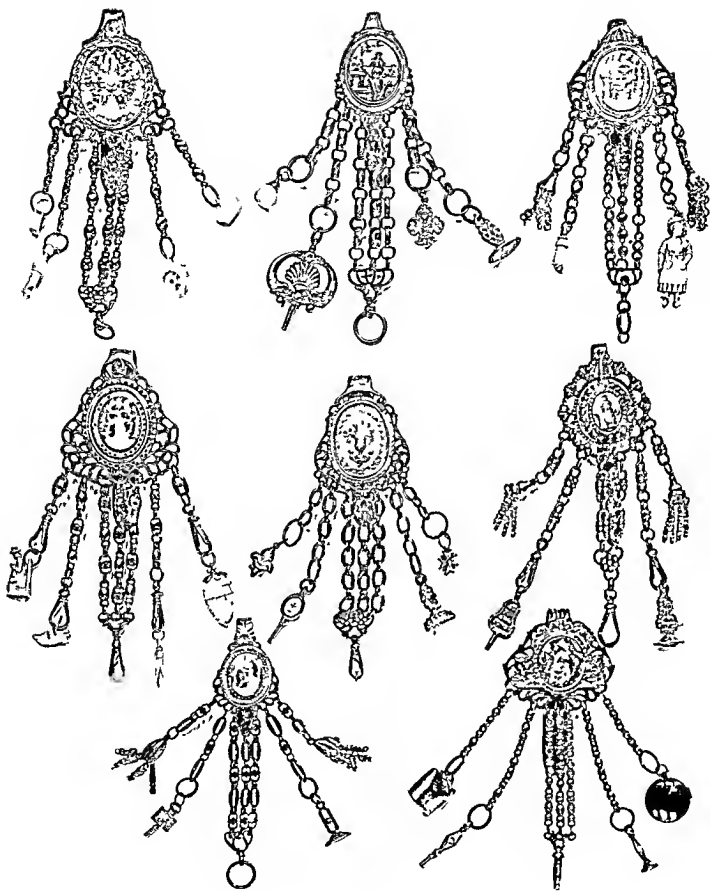




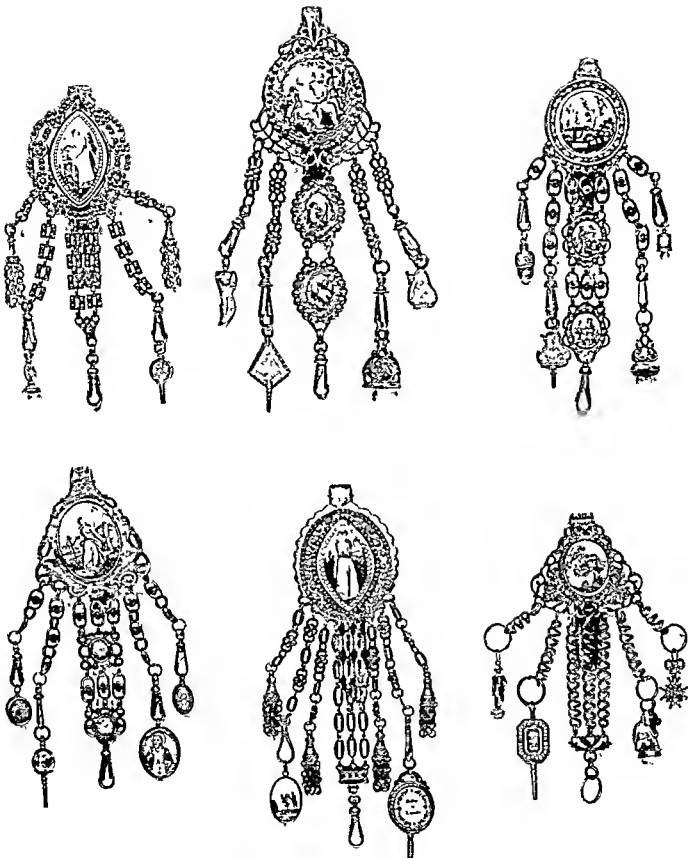
225 A Steel chatelaine damascened with gold and silver B, C Chatelaines of cut-out steel Eighteenth century  
 (The decoration on the watches matches that of the chatelaines) D Pedometer of engraved iron Seventeenth century  
 E, F Steel watches with chasing over gilded matted background Eighteenth century



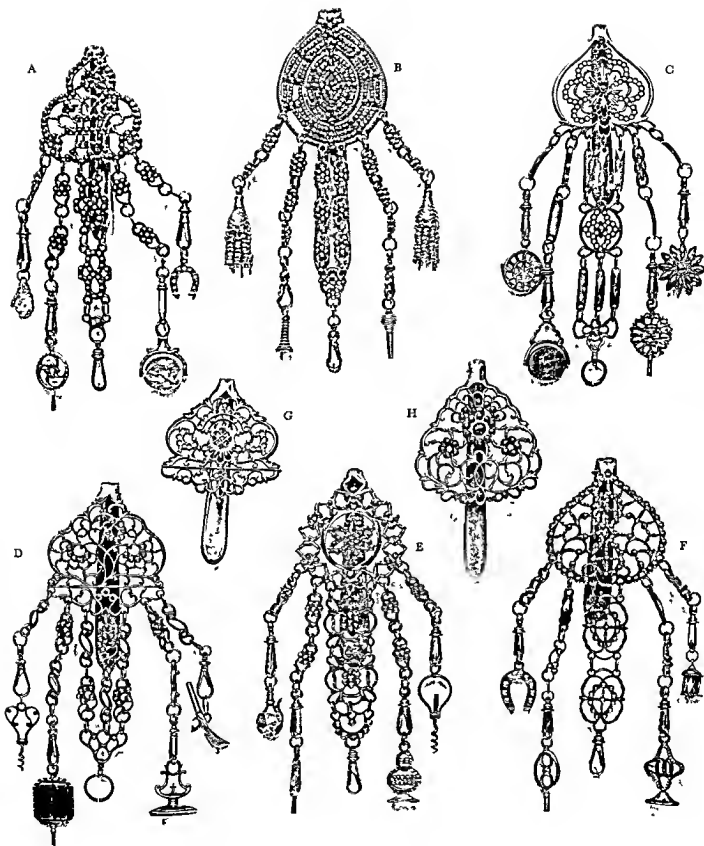
226 A Headress ornament in the form of an eagle worn by the ladies waiting at the coronation of Napoleon I  
 B Decoration of Charles III of Spain C Insig-  
 nia of the Ordre du Lys. D-I Gentlemen's chatelaines of  
 steel with their breloques attached. Eighteenth and nineteenth centuries



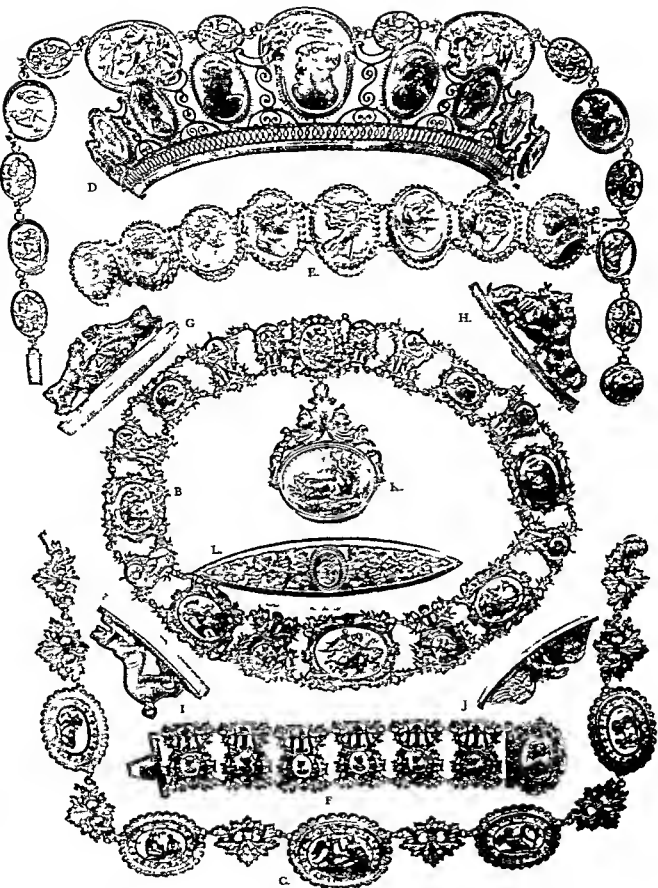
227 Ladies' chatelaines, steel, adorned with their breloques The belt hooks are ornamented with enamel medallions or carved ivory motifs Eighteenth century



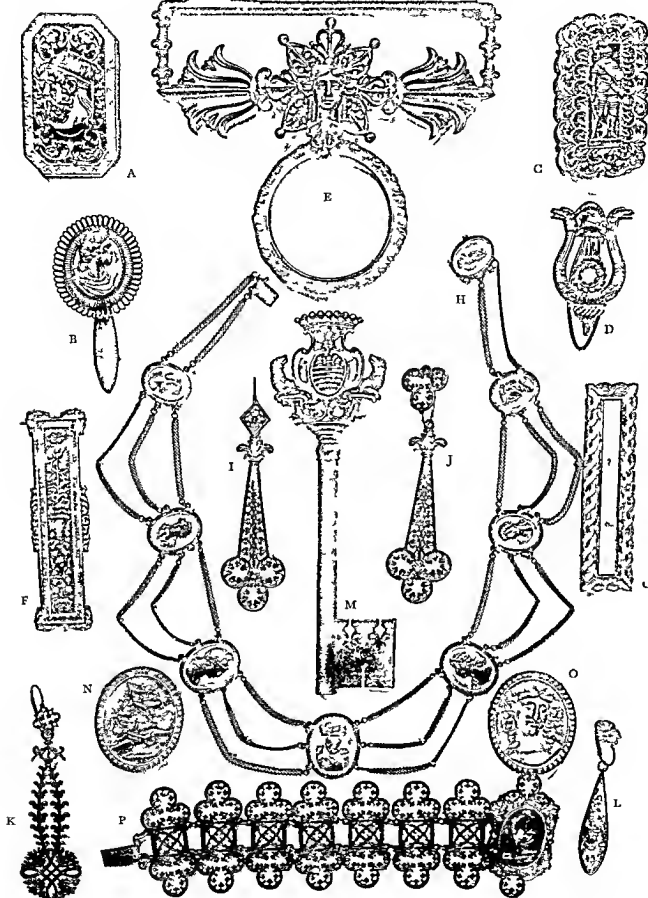
228 Ladies' chatelaines, adorned with their breloques Chased and beaded steel The belt hooks are ornamented with enamels and with applied decorations in precious metal Eighteenth century.



229 A-F Ladies' chatelaines, with breloques attached Chased and beaded steel Eighteenth century  
 G, H Chatelaine hooks Cut out and chased steel Eighteenth century



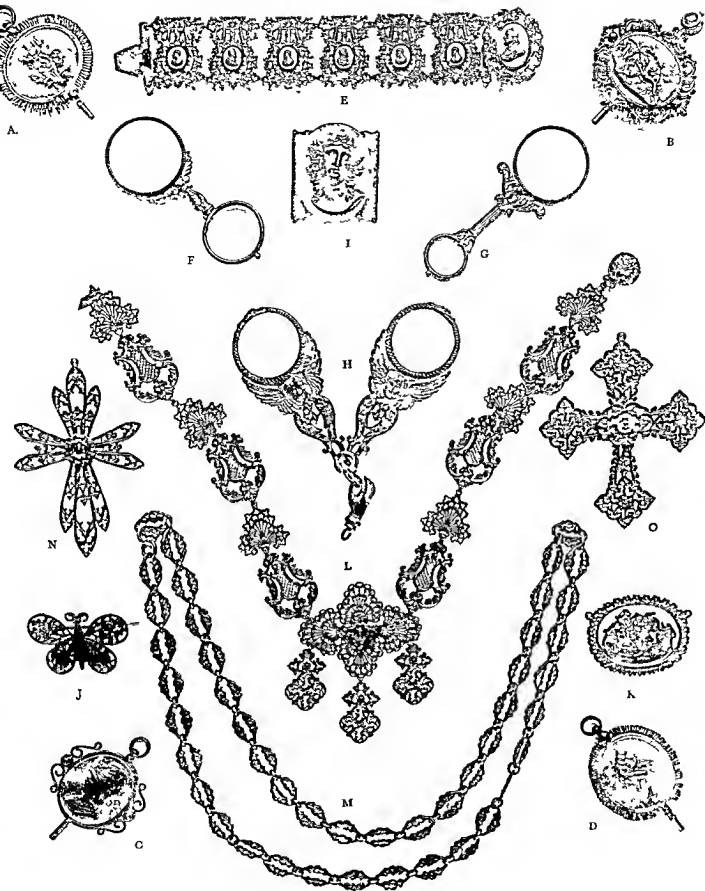
230 Iron jewelry cast in Berlin A-C Necklaces D Cresting of a comb E-F Bracelets G-J Flint and-steels  
K Breloque-signet L Tatting shuttle Germany Nineteenth century

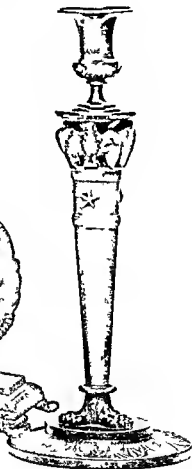
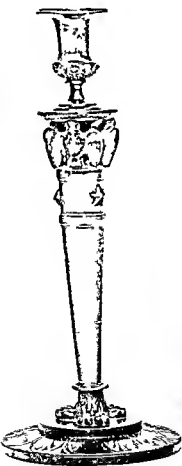
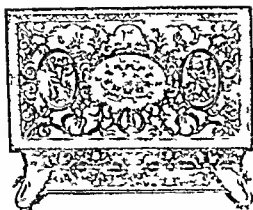
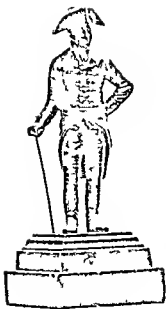


231 Iron jewelry cast in Berlin A D Amadou (German tinder) boxes and buckles E Handle for a bell pull F O Clavichord (harpsichord) keys H Necklace I L Earrings M Ceremonial key N O Brooches P Bracelet Germany Nineteenth century



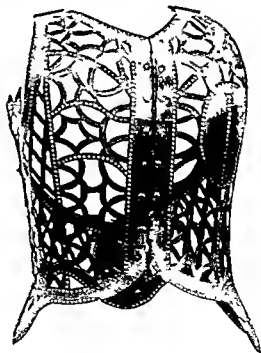
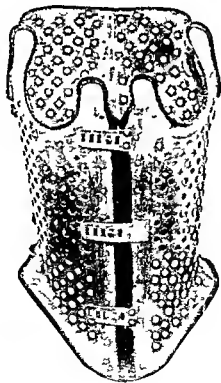
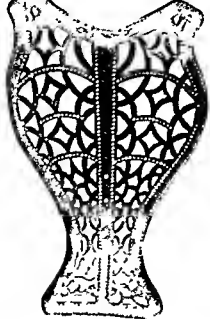
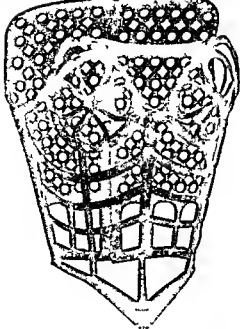


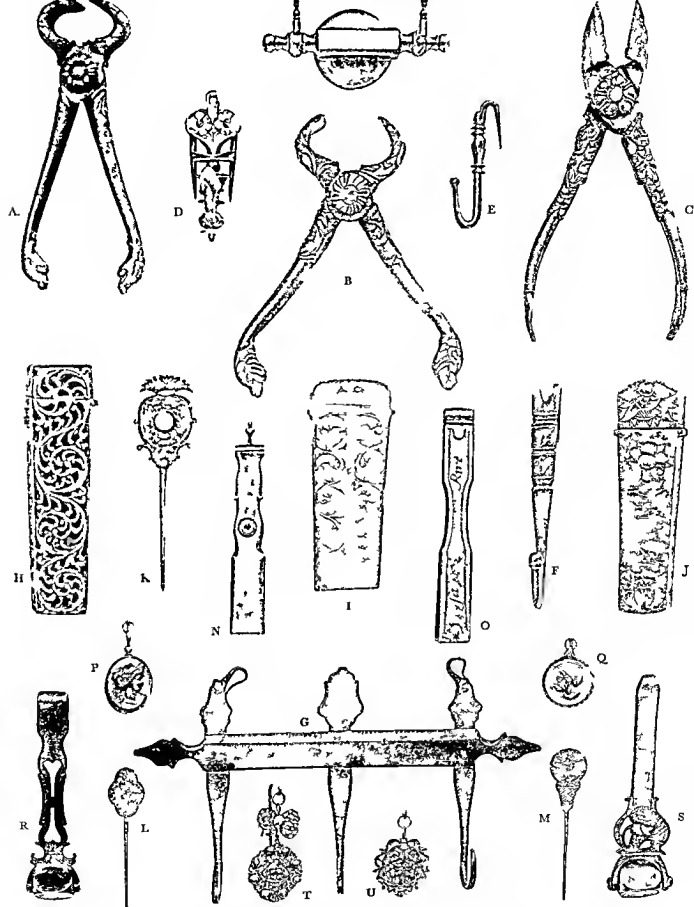




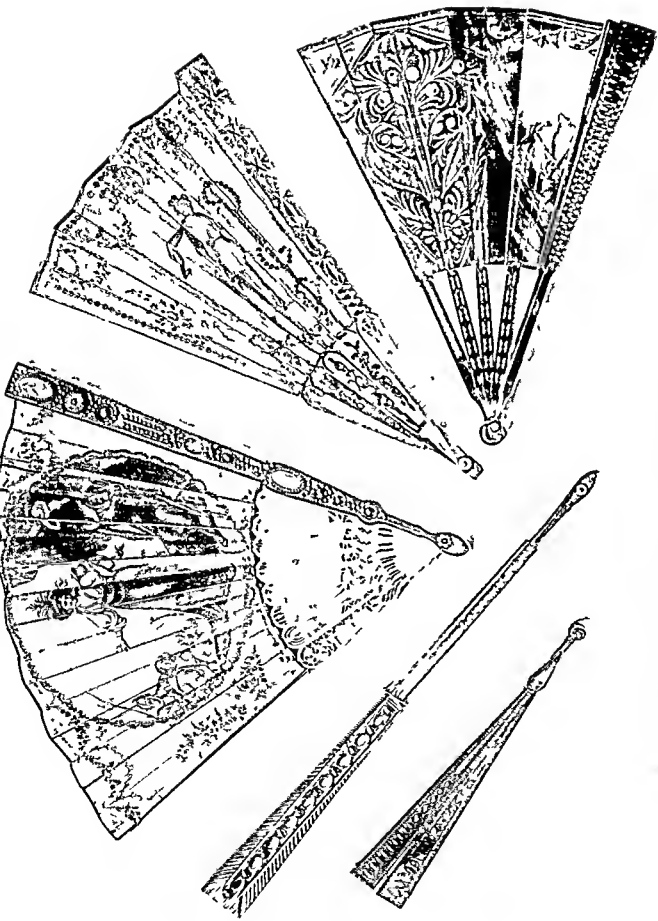
234 Iron objects cast in Berlin TOP LEFT TO RIGHT Statuette coffret candlestick with socket BOTTOM LEFT TO RIGHT Candlesticks hand bell perfume burner (one part is shown in the center of the plate) watch stand Germany Nineteenth century



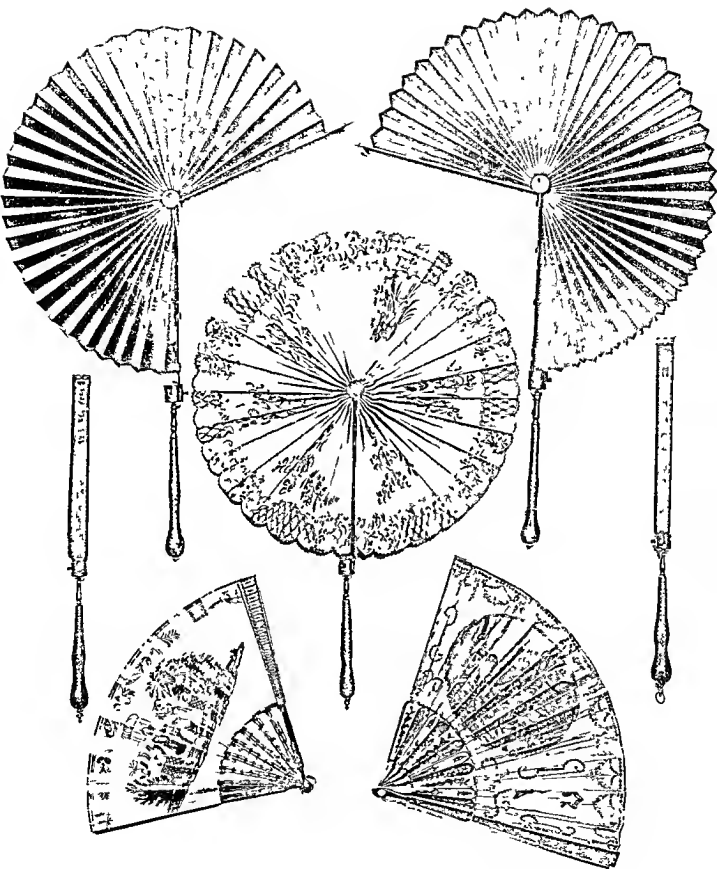




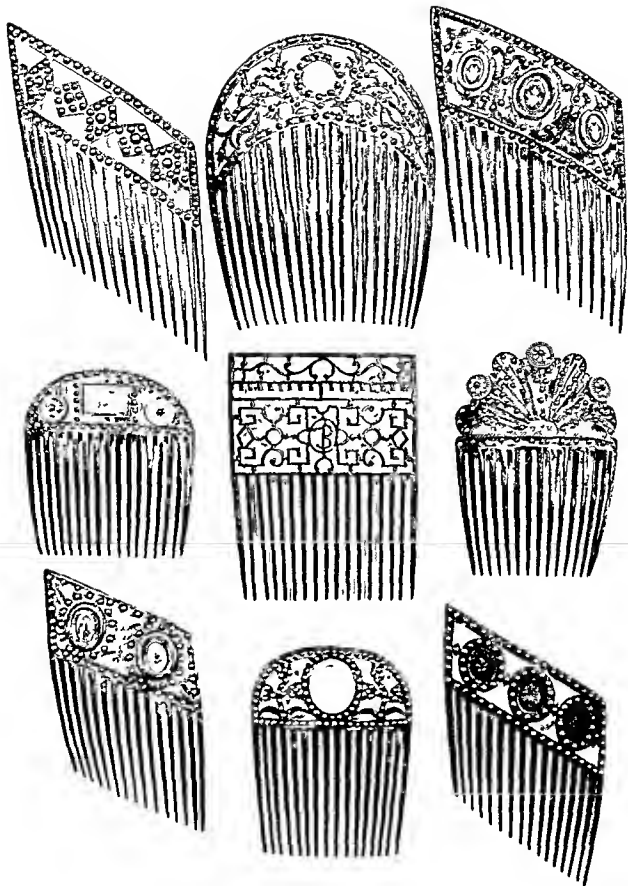
237 A-C Nail clippers D-O Suspension hooks for jewels called tapestry hooks H J Etus for perfume bottles K M Harpuns N O Tweezers for deep lat on Inscript on Sans Rure (n earnest) P Q Medallions R S Tweezers for deep lat on combined with gnetes T U Pendants Engraved and chased steel Seventeenth and eighteenth centuries



238 Fan sticks and fans with sticks of gulloched steel decorated with faceted nailheads The third fan from the right is further decorated with Wedgwood medallions End of the eighteenth century

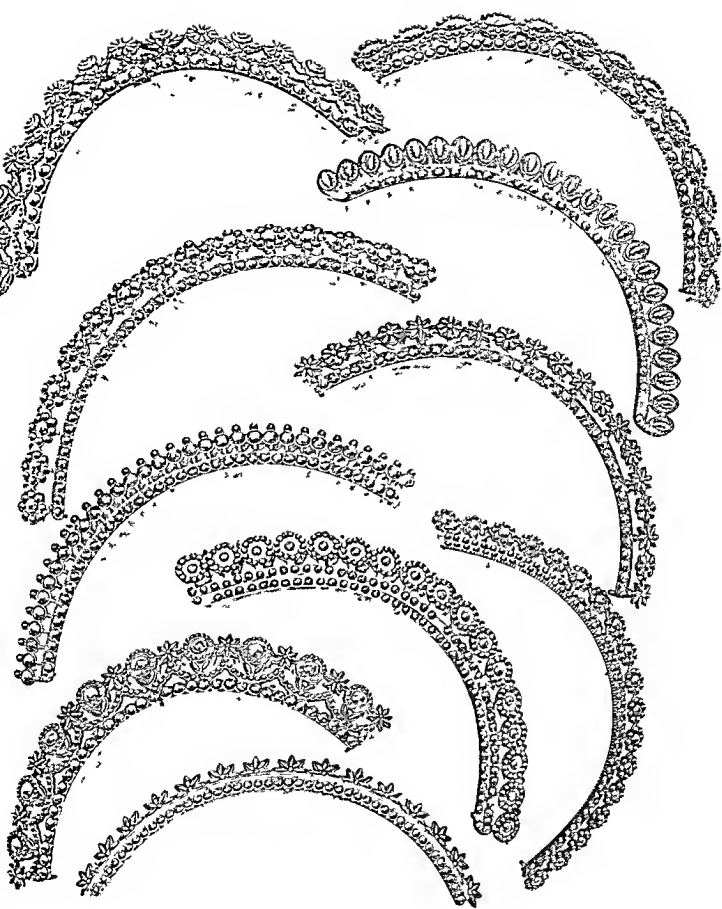


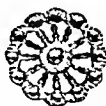
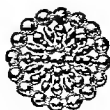
239 Fire screens shaped like circular folding fans Sticks of damascened steel Eighteenth century BELOW Two fans with leaves of printed silk and steel sticks with beading Empire period

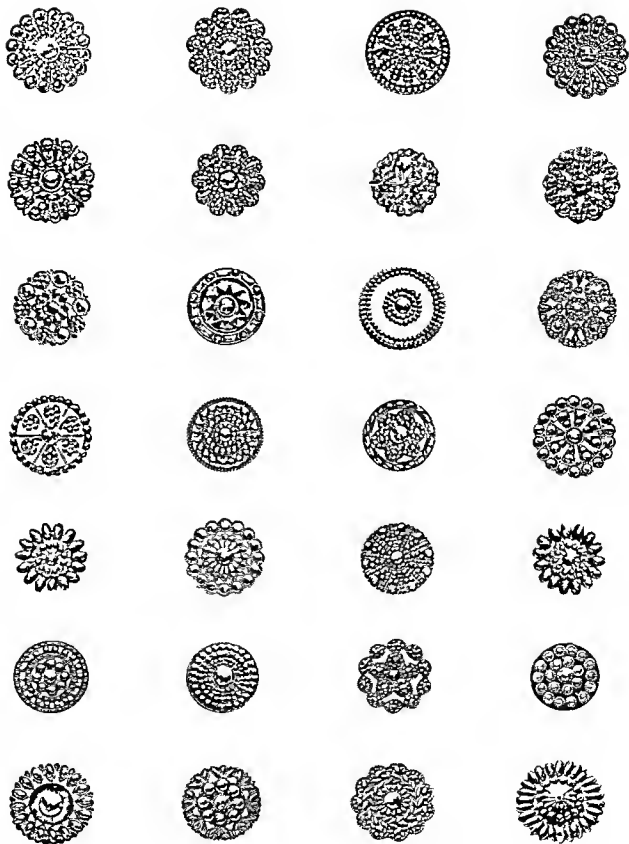


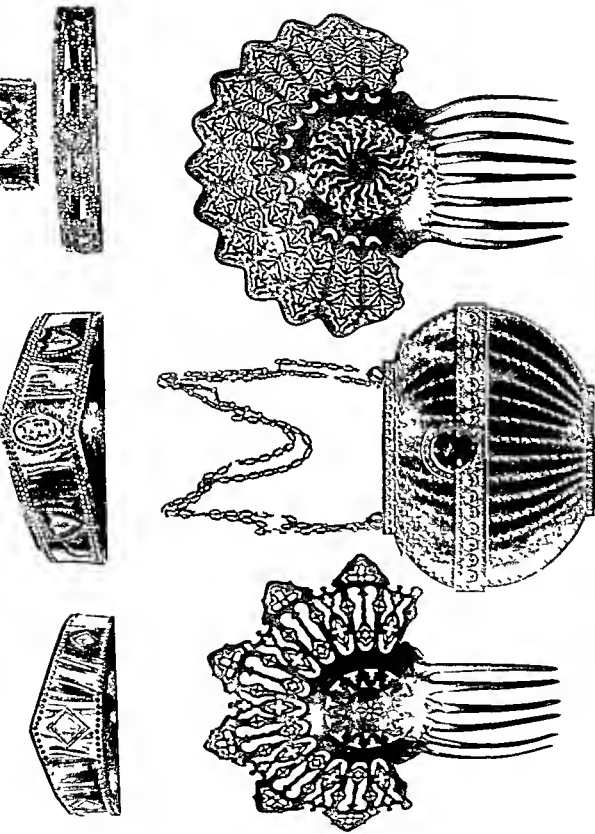
240 Steel combs decorated with steel beadwork and with openwork, and with Wedgwood medallions or with 'fixes'—miniature oil paintings under glass. End of the eighteenth century

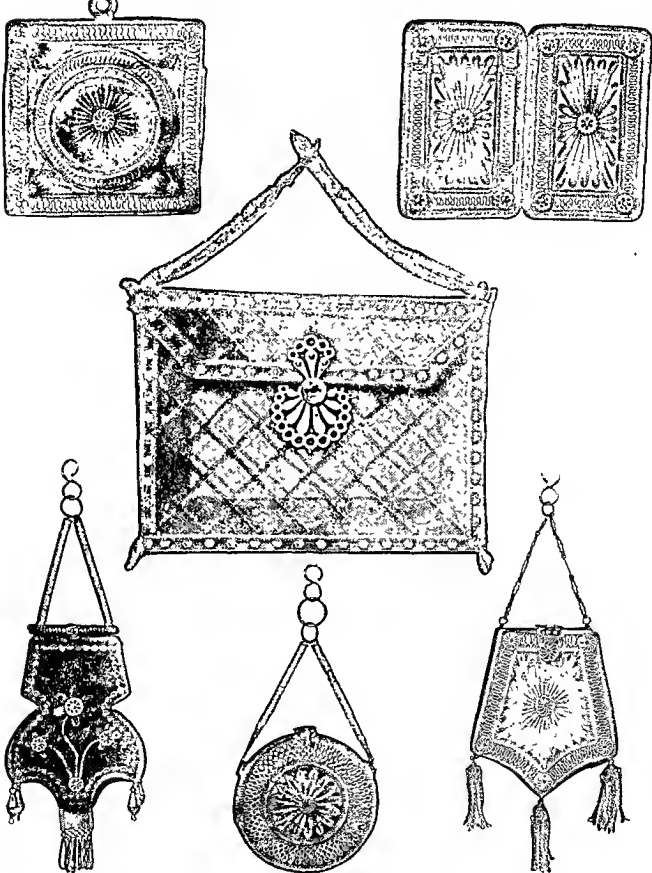




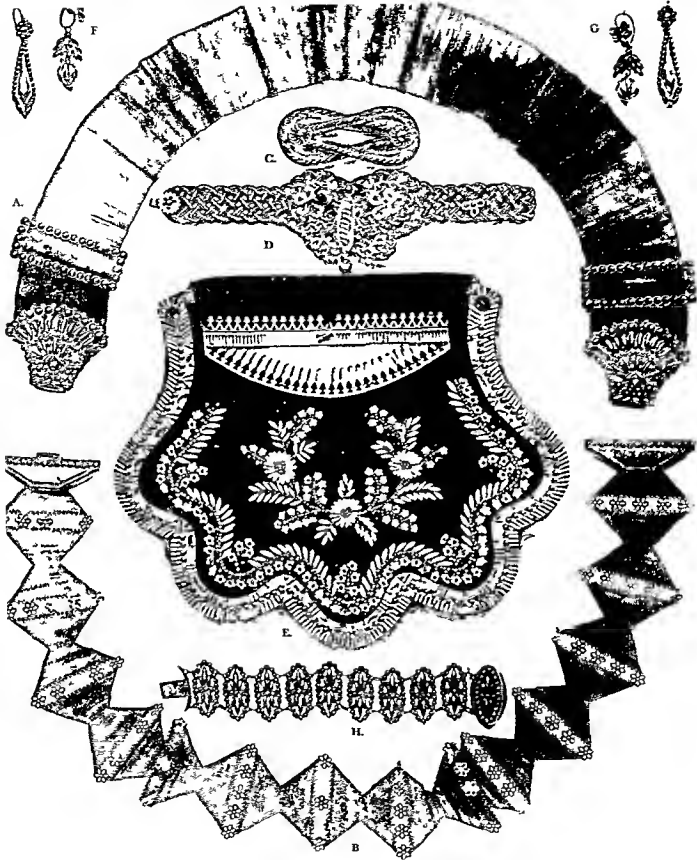




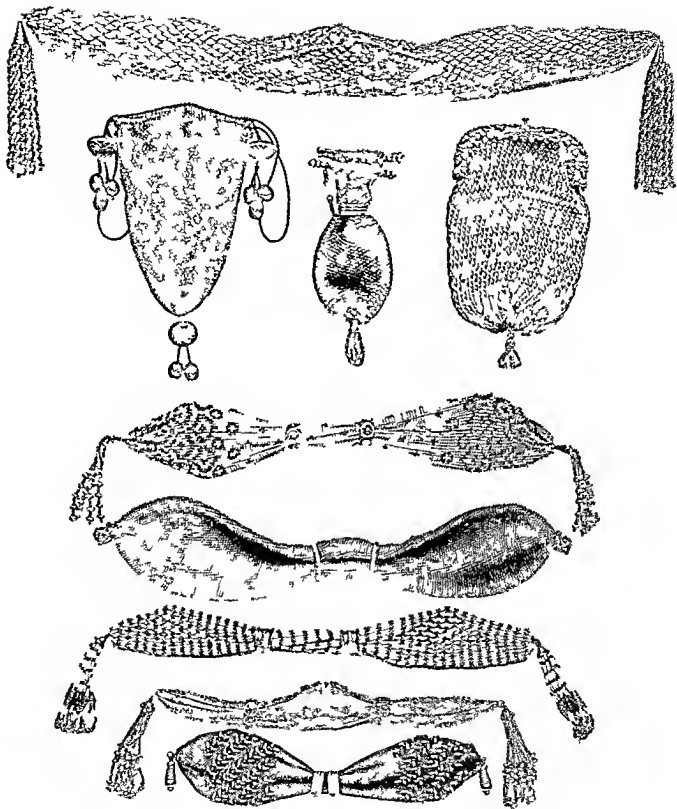




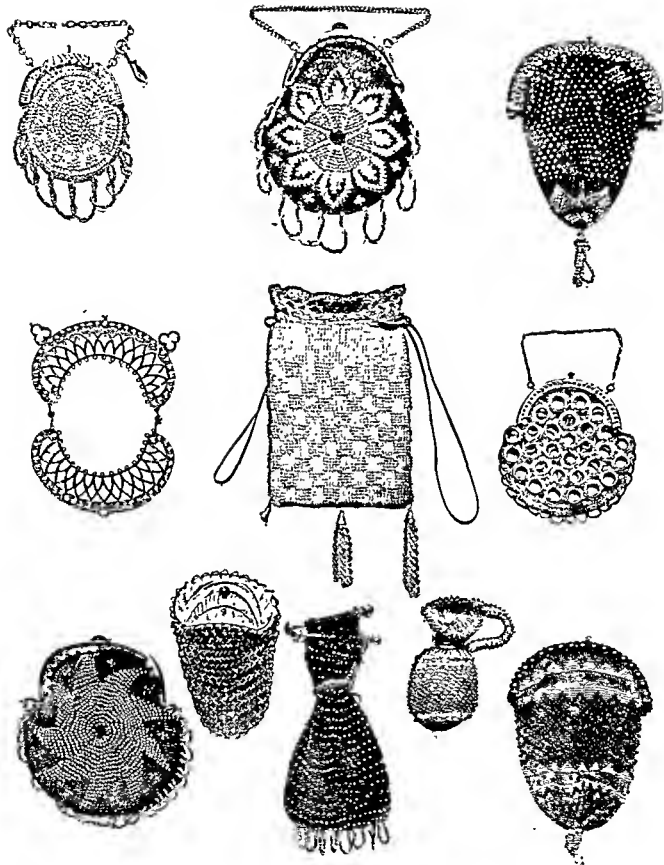
245 TOP LEFT: Watch case. TOP RIGHT: Case for calling cards. BOTTOM: Reticule handbags. CENTER: Purse.  
Iron filigree, embroidered with steel sequins (spangles) Beginning of the nineteenth century.



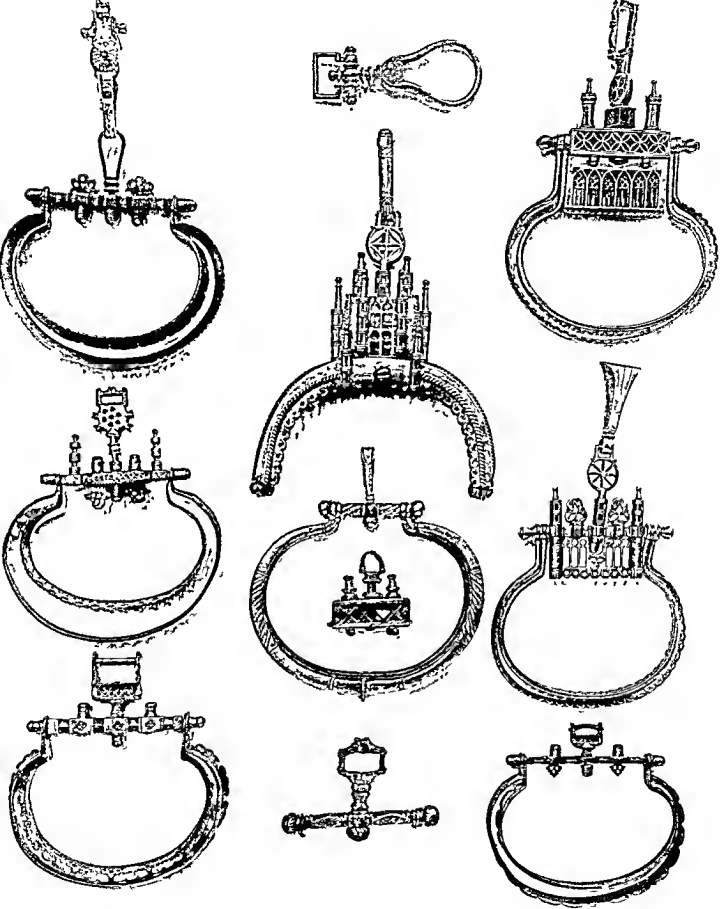
246 A B Belts C Brooch. D Bracelet. Made of steel wire cloth ornamented with buckles in beaded steel  
 E Velvet handbag embroidered and decorated with sequins mounted on a frame of gilded steel F, G  
 Earrings and H bracelet beaded steel Restoration period



247 Purses w th slid ng r ngs (sl d ers) or w th a metal mount Kn tied s lk decor ated w th glass or steel beads N neteenth century



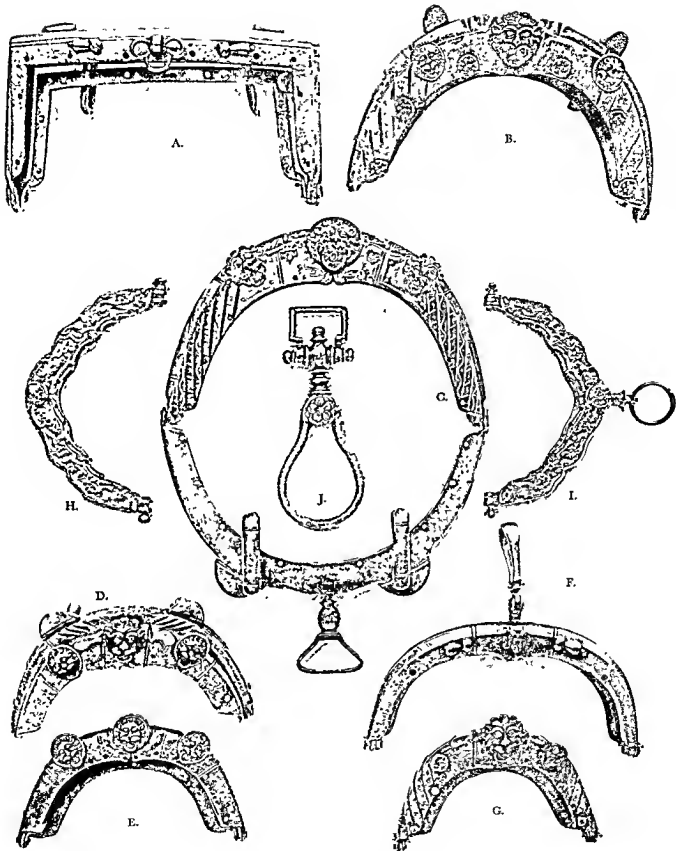




249 Mounts for "escarcelles" (purses hung from belts), decorated with architectural motifs. Cut out and chased iron. Sixteenth century

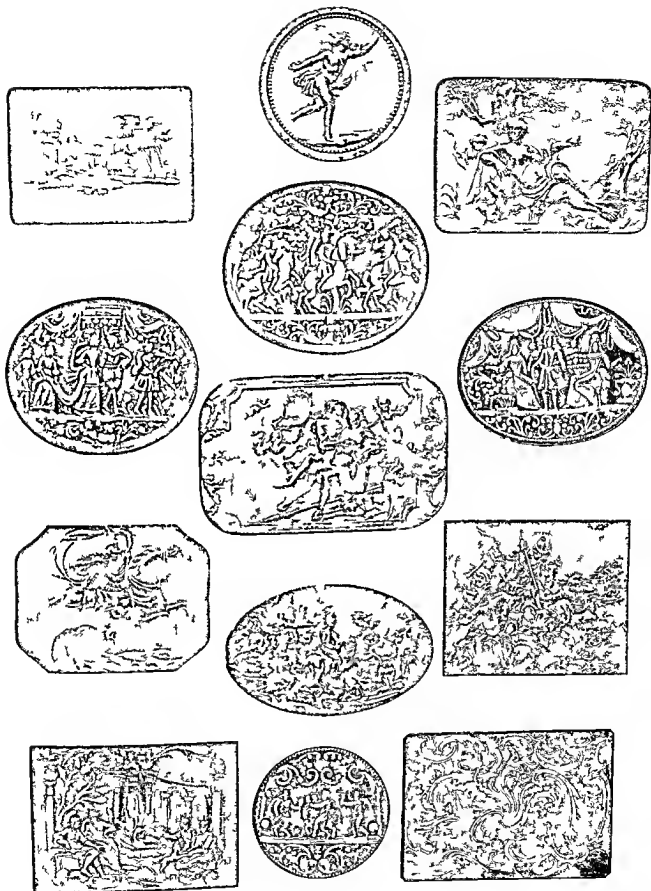


250 Mounts for "escarcelle" purses (belt bags) LOWER CORNERS Musket swivels Chased iron and damascened iron CENTER Plaque from the side of an "escarcelle" purse Renaissance period

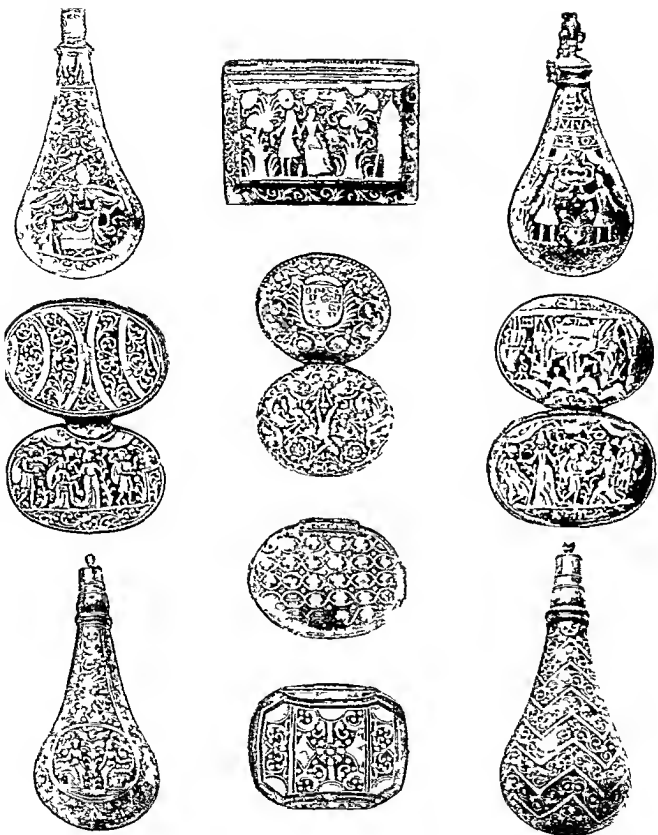


251 A-G: Handbag frames and mounts for "escarcelle" purses with three compartments. Made in Nuremberg Sixteenth century. Chased iron, damascened with silver. The lions' heads were stamped from steel dies. H, I: Purse mounts in gilded chased bronze. Louis XIV period. J: Musket swivel ring. Chased steel. Eighteenth century.

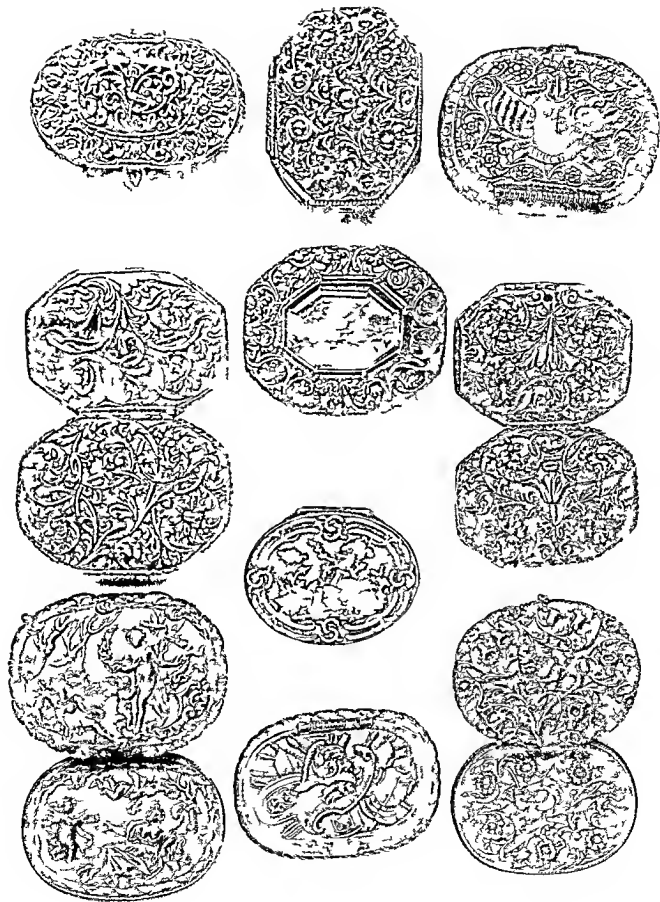




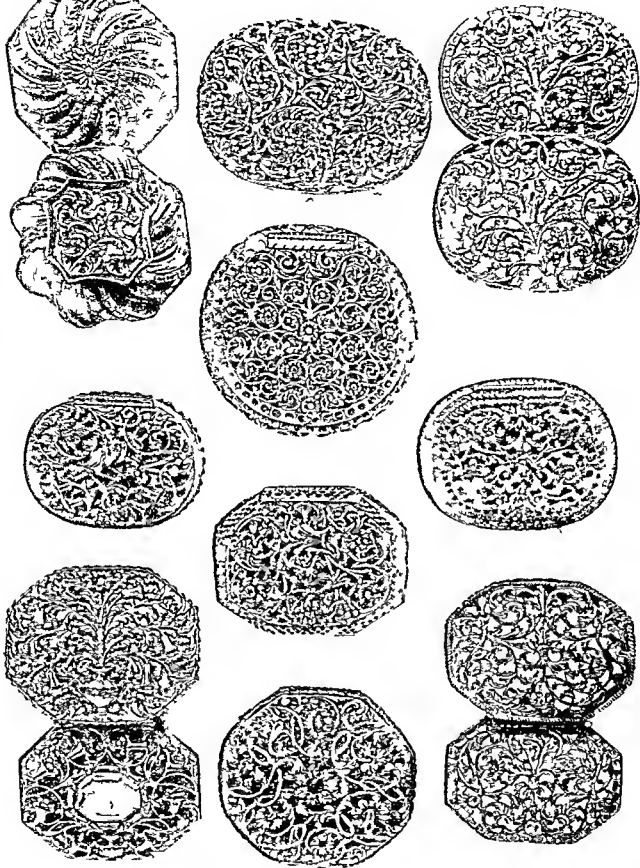
253 Steel lids for sweetmeat boxes chased in high relief or damascened with silver. Decorated with mythological or military subjects. Seventeenth and eighteenth centuries.



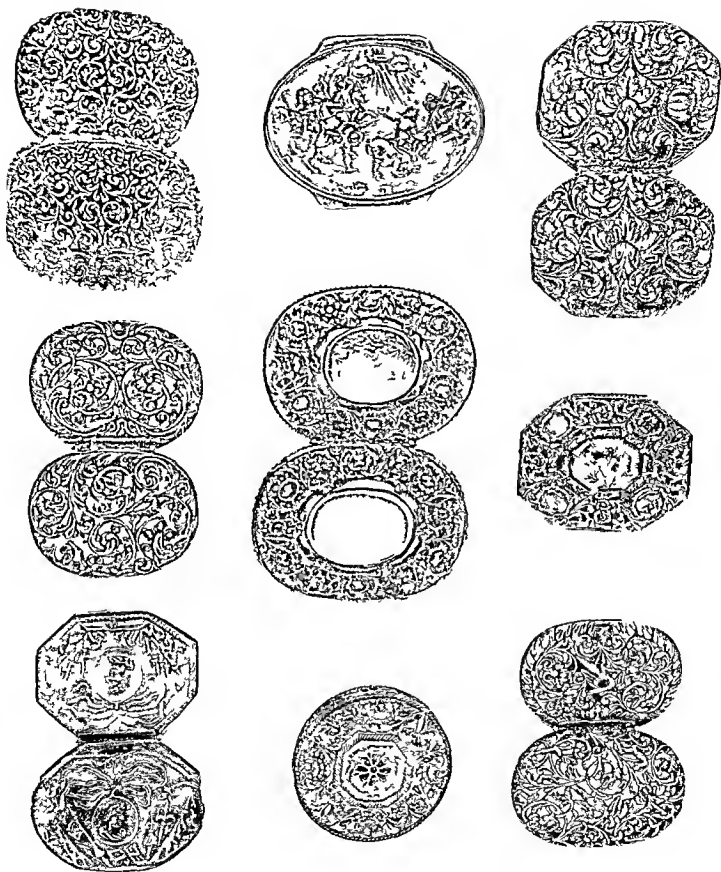
254 Powder horns and snuff boxes Iron damascened with silver Decorated with coats-of-arms or with mythological subjects Seventeenth century



255 Sweetmeat boxes (for dragées) decorated with foliate scrolls and with mythological or military subjects JUST ABOVE CENTER. Bonbon box (bonbonnière) decorated with a plaque of engraved rock crystal. Repousse and chased iron. Seventeenth and eighteenth centuries



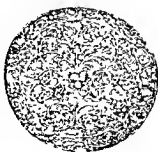
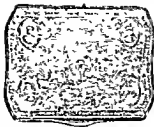


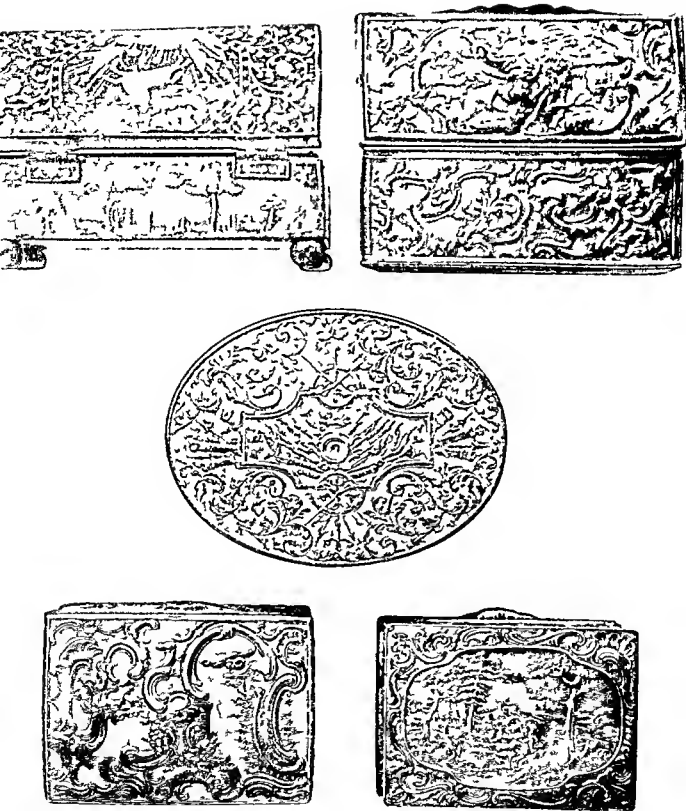


257 Sweetmeat boxes of repoussé and chased steel and pierced and chased steel. Sweetmeat boxes of openwork (pierced) and chased steel decorated with plaques of engraved rock crystal. Seventeenth and eighteenth centuries

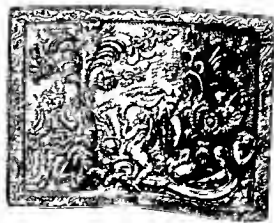
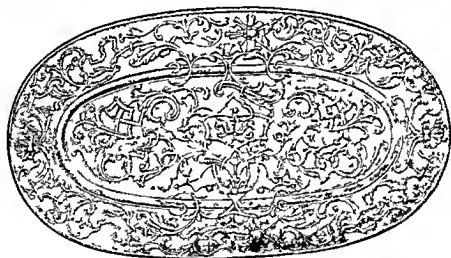


238 Boxes and sweetmeat boxes, repoussé and chased iron. Subjects for decoration are taken from mythology and from Persian art. Seventeenth and eighteenth centuries. *crystal* for an eye-glass or magnifying glass. Repoussé and chased iron. Seventeenth century.



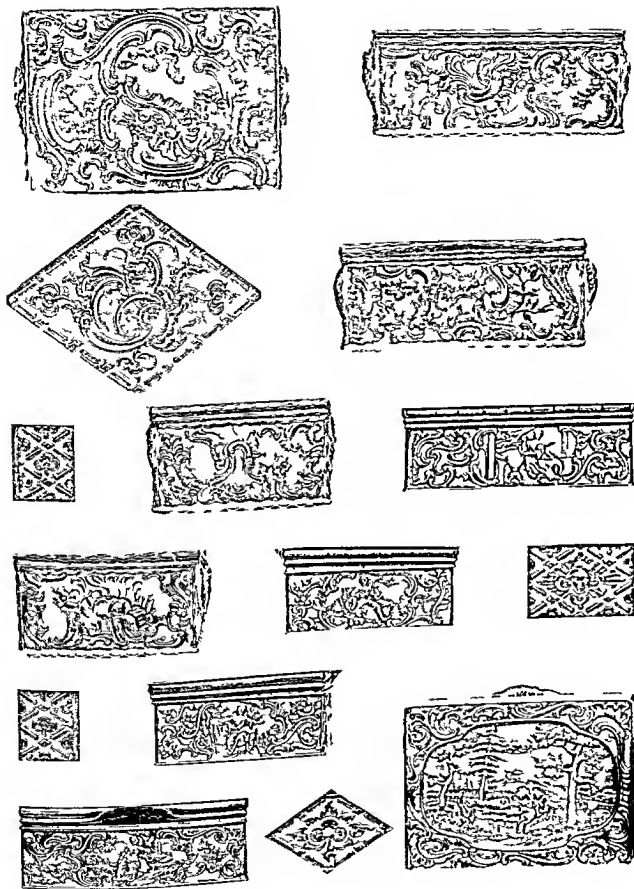


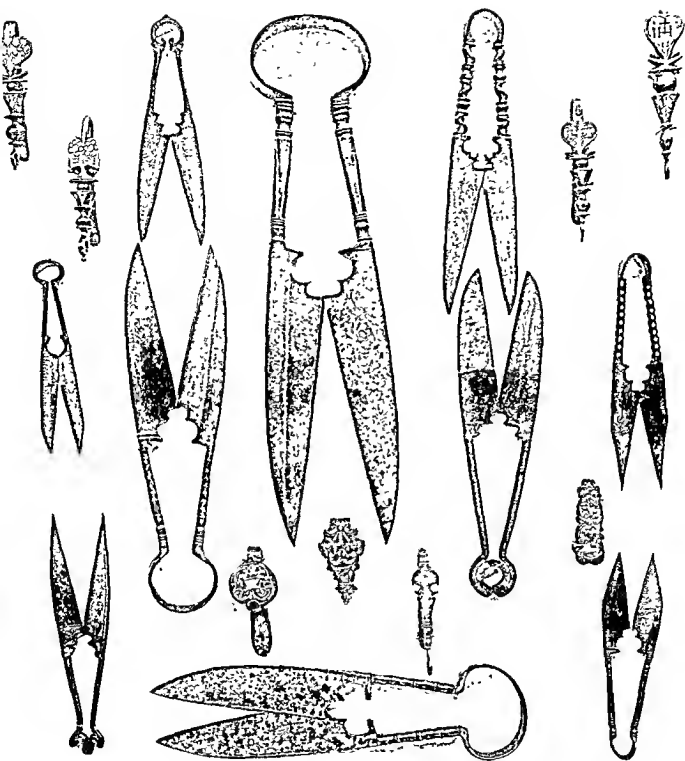
260 TOP LEFT Cofret shaped like a small trunk, steel damascened over blued background TOP RIGHT Rectangular box of repousse and chased steel CENTER Oval box of chased steel with gilded grain matted background BOTTOM Rectangular boxes of chased steel mounted on and lined with solid gold Seventeenth and eighteenth centuries



261 Boxes of chased steel with gilded grain matted background The rectangular boxes are German work Beginning of the eighteenth century





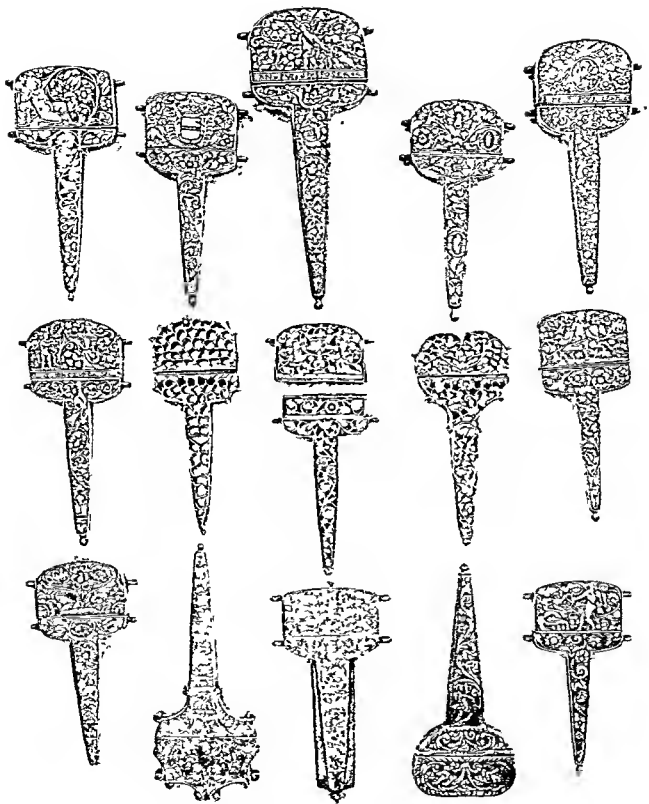


264 Shears of small, medium, and large sizes, most of these are Spanish work. Engraved and damascened steel. Eighteenth century. Suspension belt hooks for scissors (scissor hooks), chased steel and damascened steel. French work. Eighteenth century.

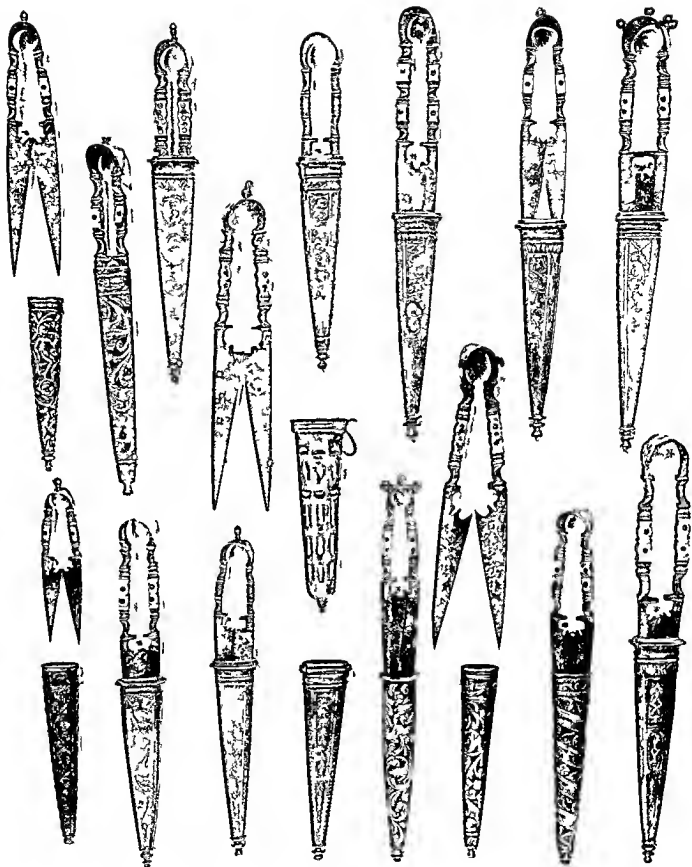




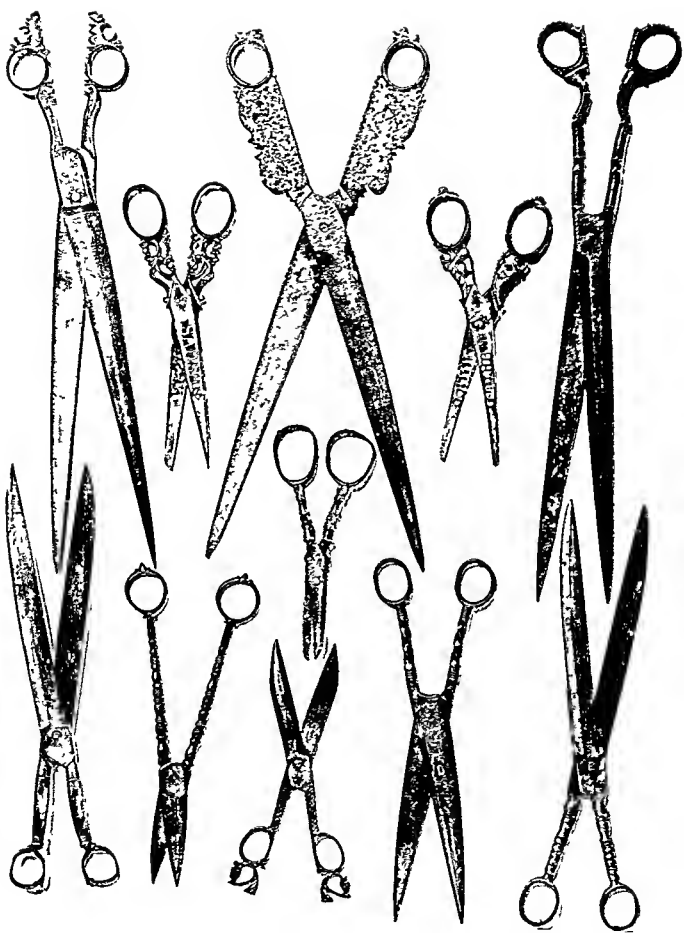
265 Cases for embroidery scissors Cut out and engraved steel chased steel and damascened steel  
Made in Moulins (Allier) Seventeenth and eighteenth centuries



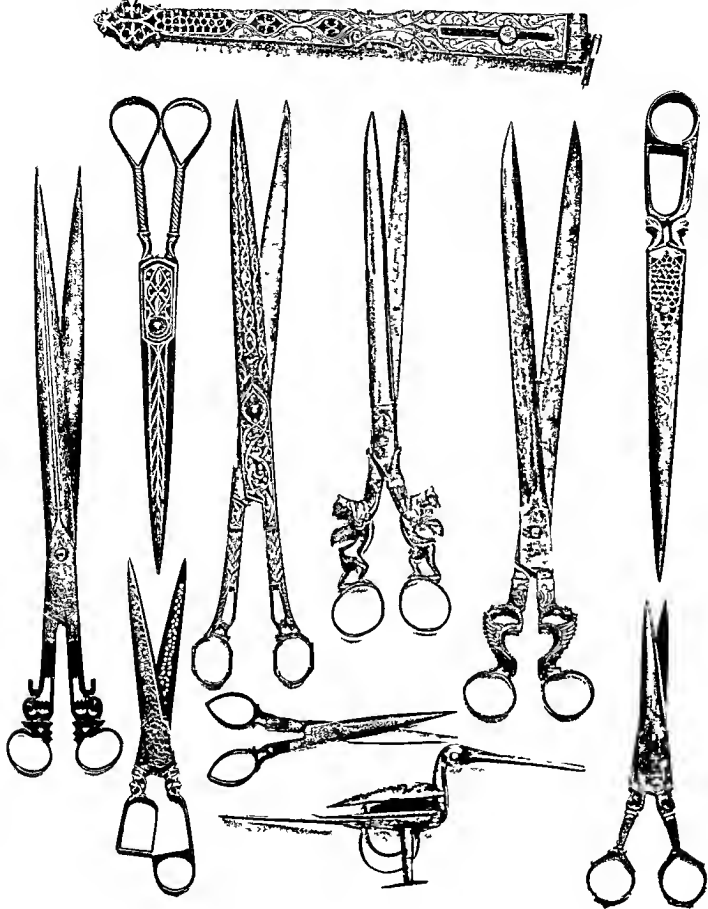
266 Cases for embroidery scissors, engraved steel and pierced openwork steel. Decorated with foliate scrolls and with various scenes. Several of the cases bear devices (motton) or gallant emblems: "Jan puis disposer" (It [the heart] is at my disposal), "Je meur pour les mien" (I [the pelican] die for my loved ones), "Prene mon corur garde le b" (Take my heart, guard it well), "Amour pour amour" (Love for love). Made in Moulins (Allier). Sev.



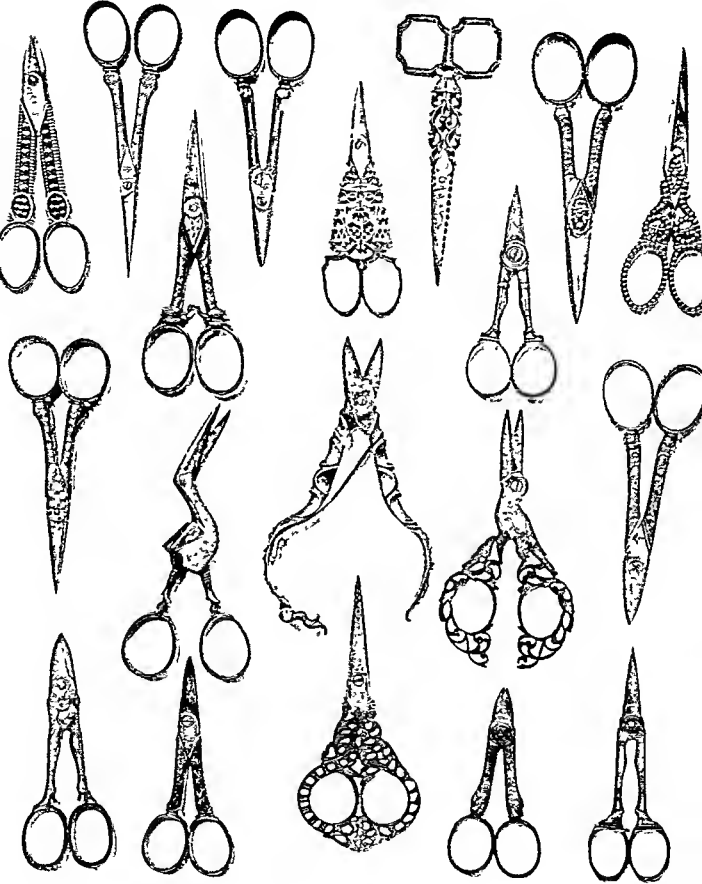
267 Scissor shears with inlay of mother-of-pearl on their handles with their cases of chased iron or damascened iron  
France and Italy Seventeenth and eighteenth centuries



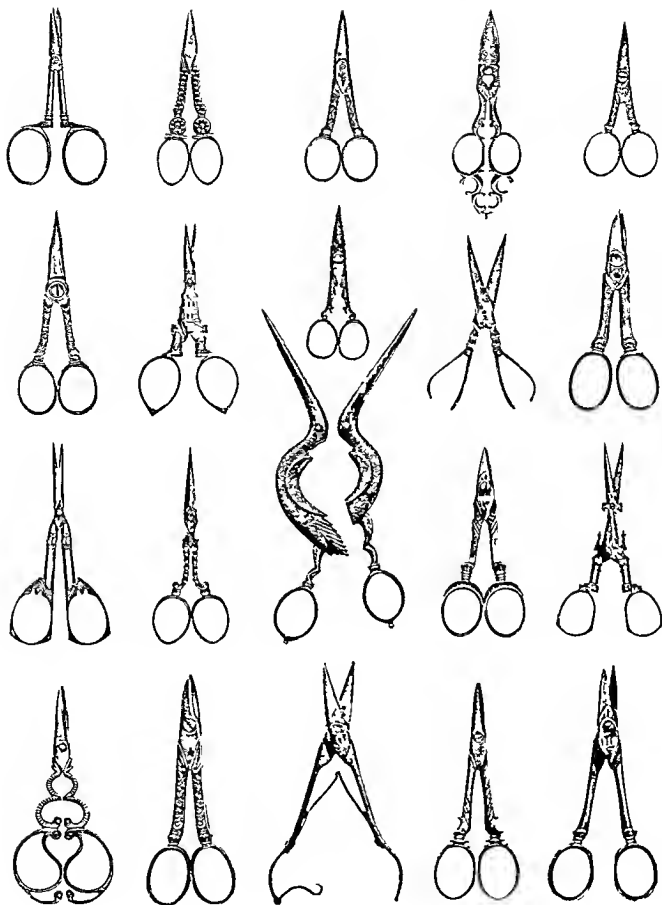
268 Six large cutting scissors. Pierced steel and engraved or damascened steel. Most of these are Spanish work. Eighteenth century Five smaller scissors of chased steel for nails and from sewing kits Eighteenth century

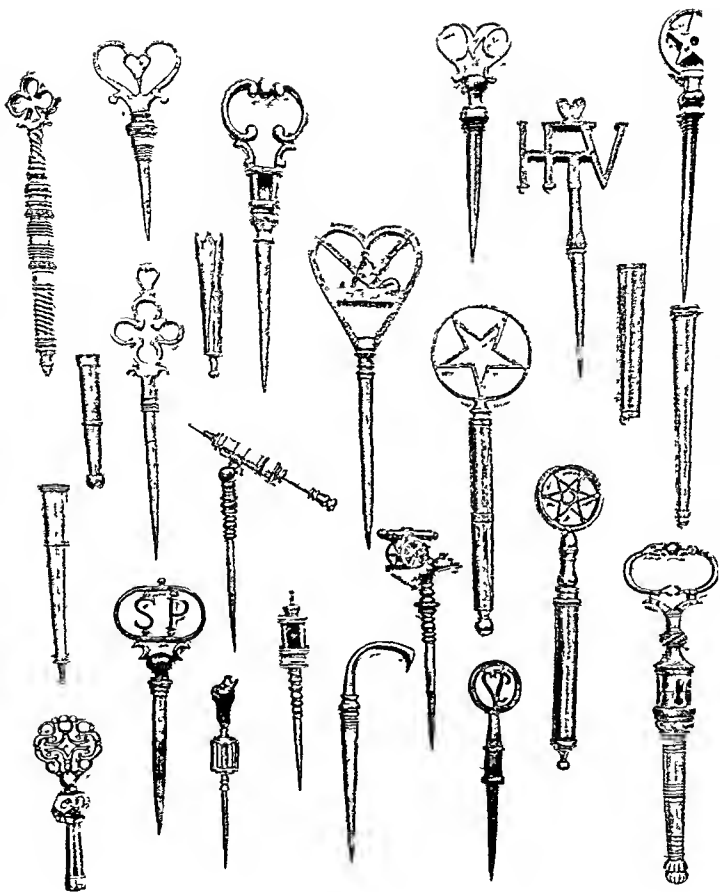


269 TOP Coal tongs, made of pierced and engraved steel Scissors for clerks and for dressmakers BOTTOM  
Scissors made in the shape of a bird Steel with moulded decoration, chasing and damascening Turkish and  
Persian work

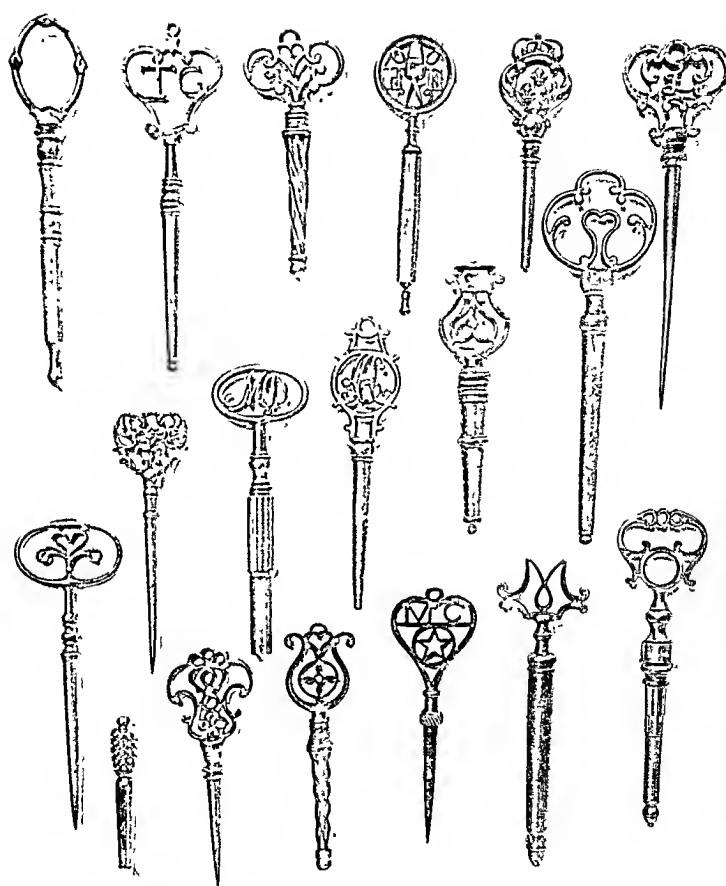


270 Embroidery scissors and nail scissors. Some have handles in the shape of birds or of human legs. Chased steel and steel damascened with gold. Eighteenth century.

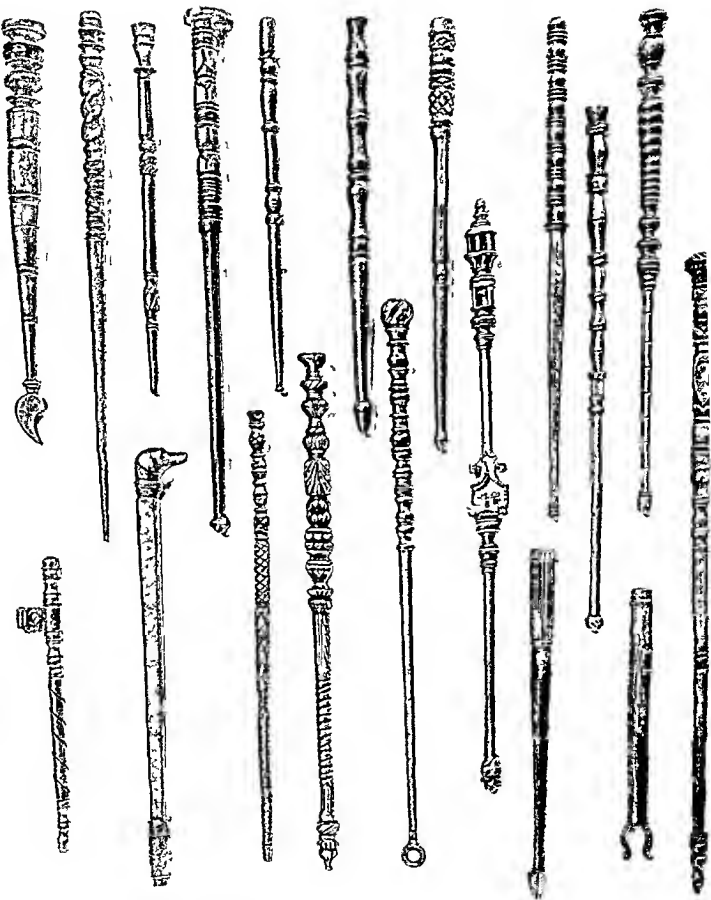




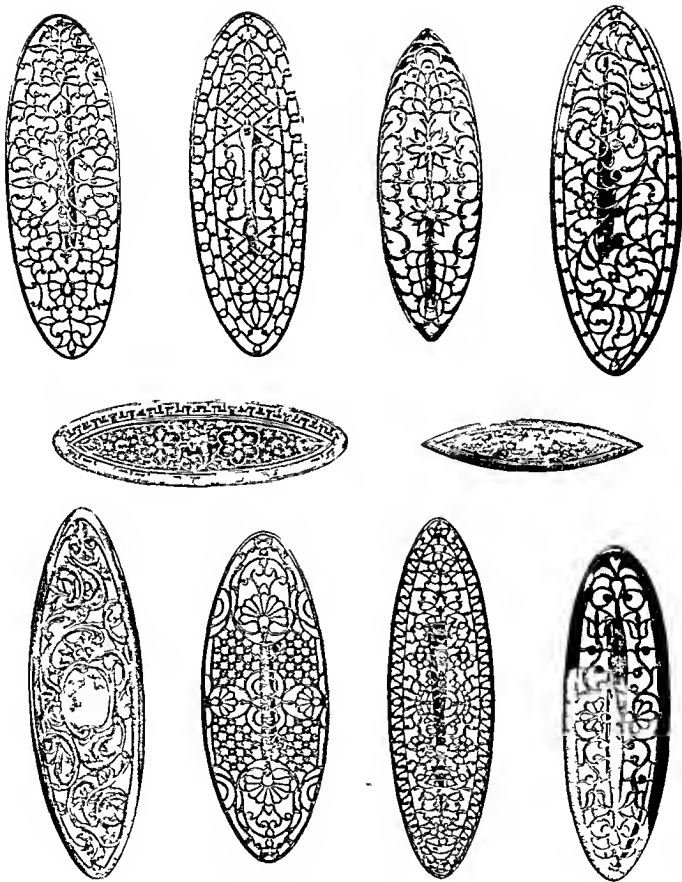




273 Embroiderers' bodkins in their conical cases. Most of the bodkins are decorated with emblems or monograms. Turned and chased steel. Eighteenth century.

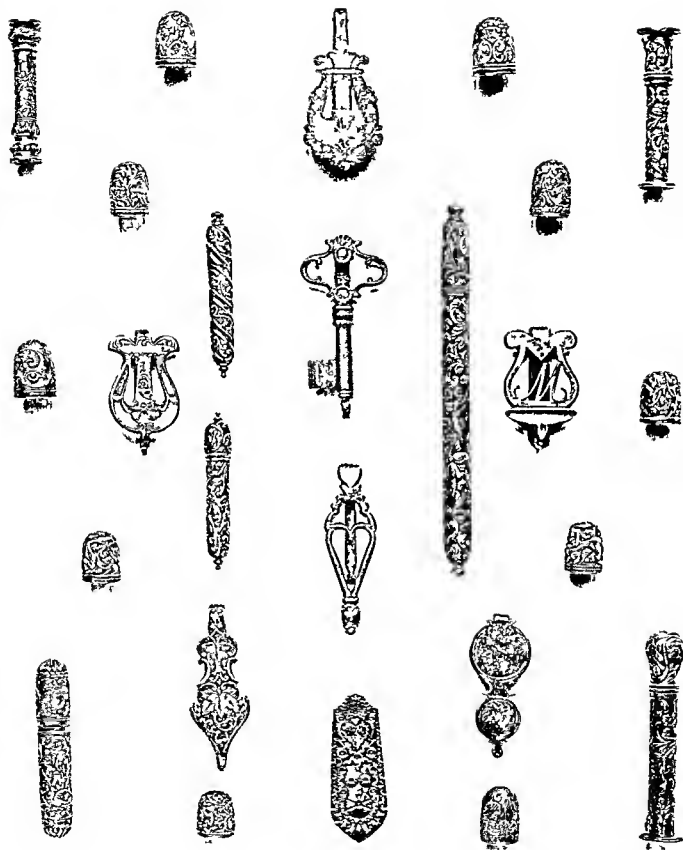


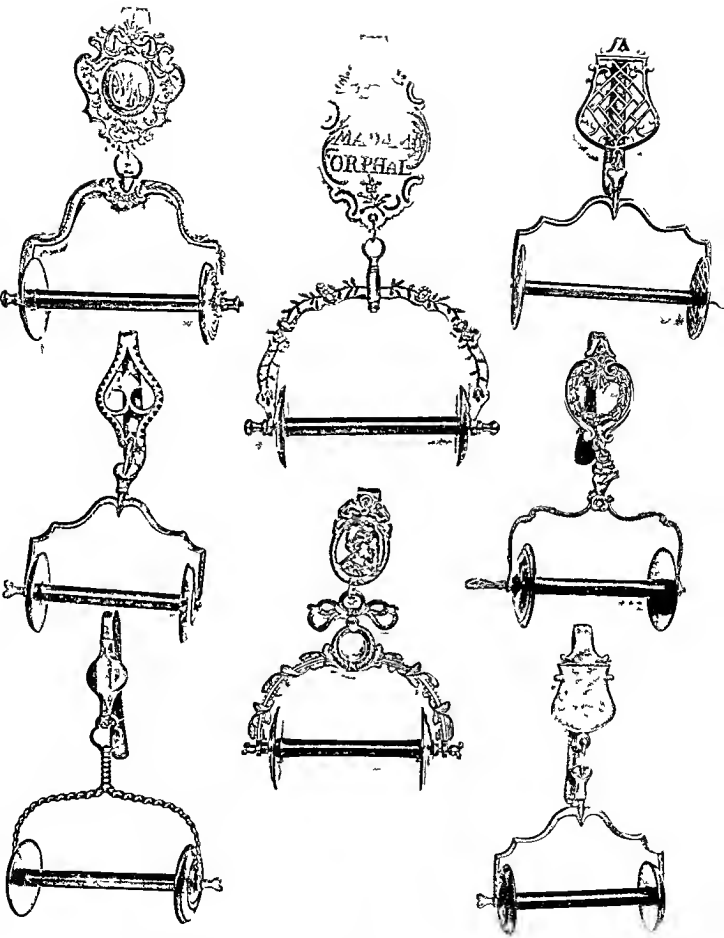




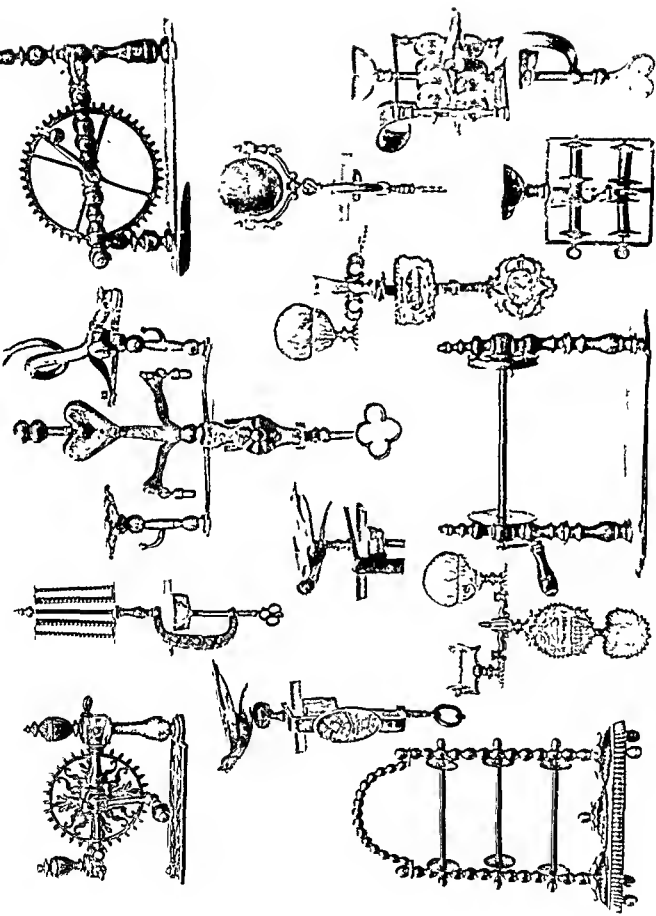
276 Shuttles made of cut-out and engraved steel of chased steel and of damascened steel E eighteenth century  
 CENTER Two small tating shuttles made of blued steel damascened with gold and silver E eighteenth century



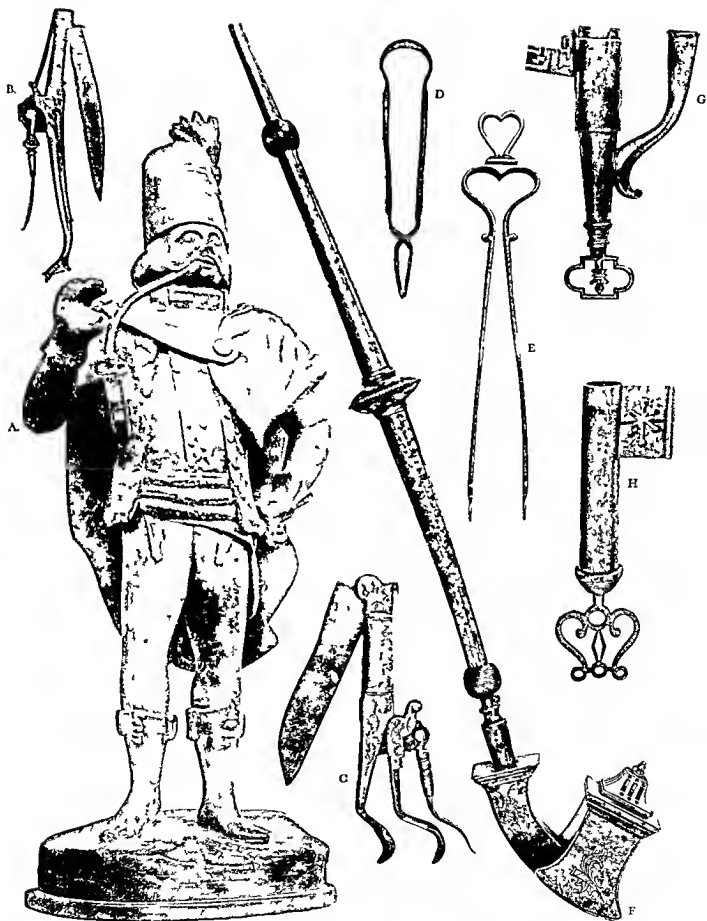




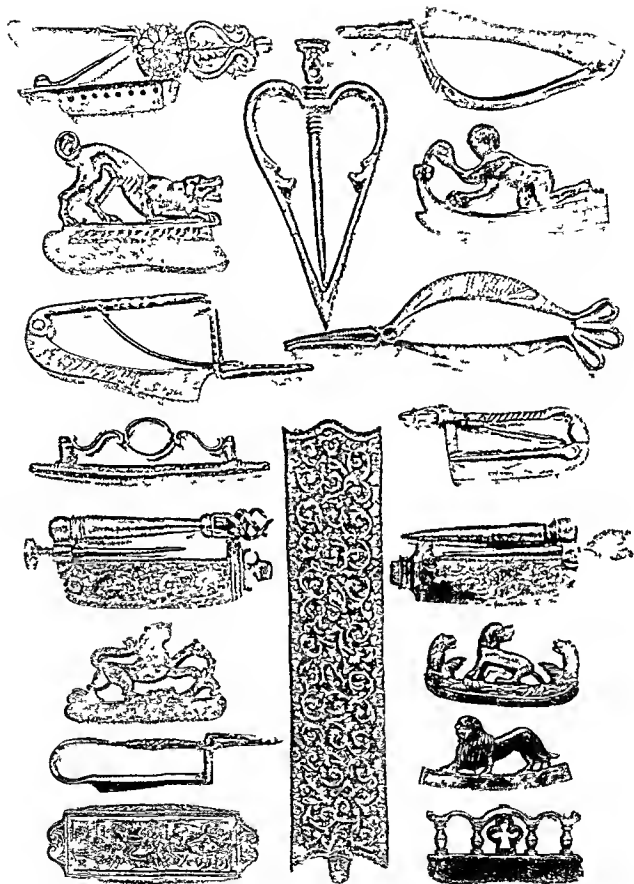
279 Creels worn suspended from belts by the makers of Alençon lace. Solid silver and chased steel damascened with gold and silver. The bobbins are made of wood. Eighteenth century.

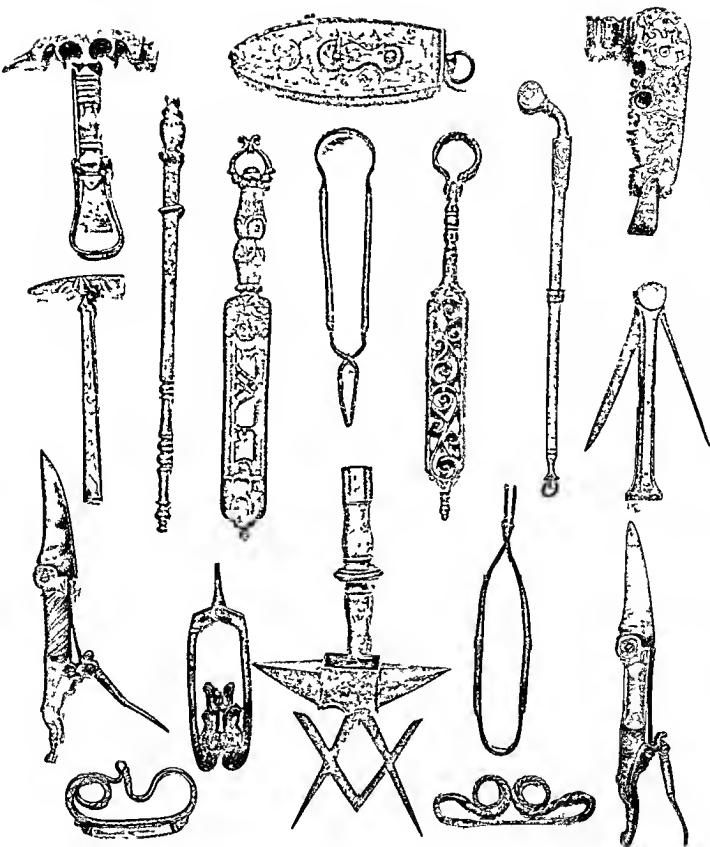


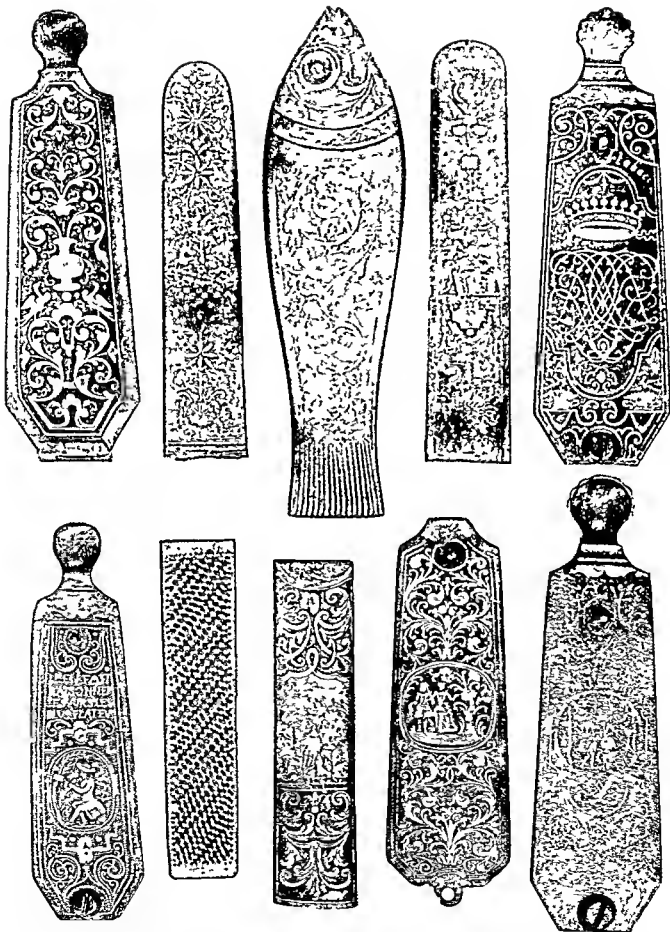




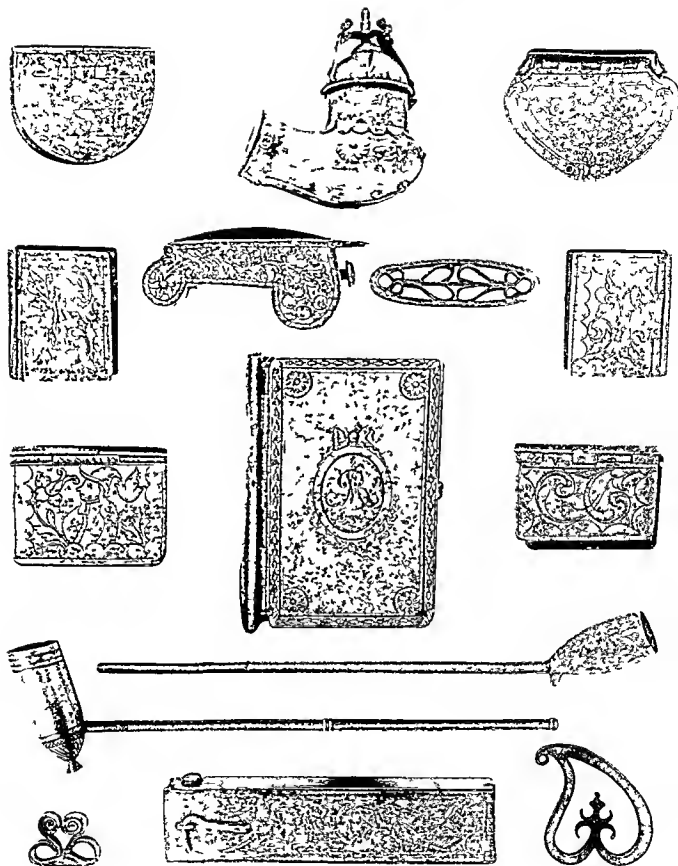
281 Smokers' and smoking accessories A Sign statuette of carved wood hussar of the First Republic From Lusieux B C Trusses of various knives D E Ember tongs F Oversized pipe G H Key and pipe combinations Chased or engraved iron and steel Eighteenth century

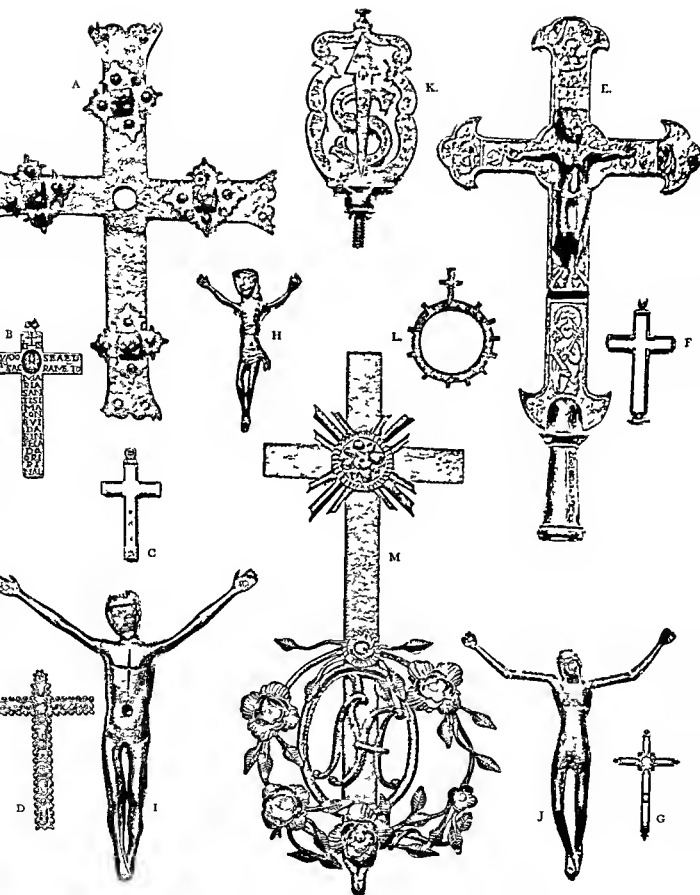




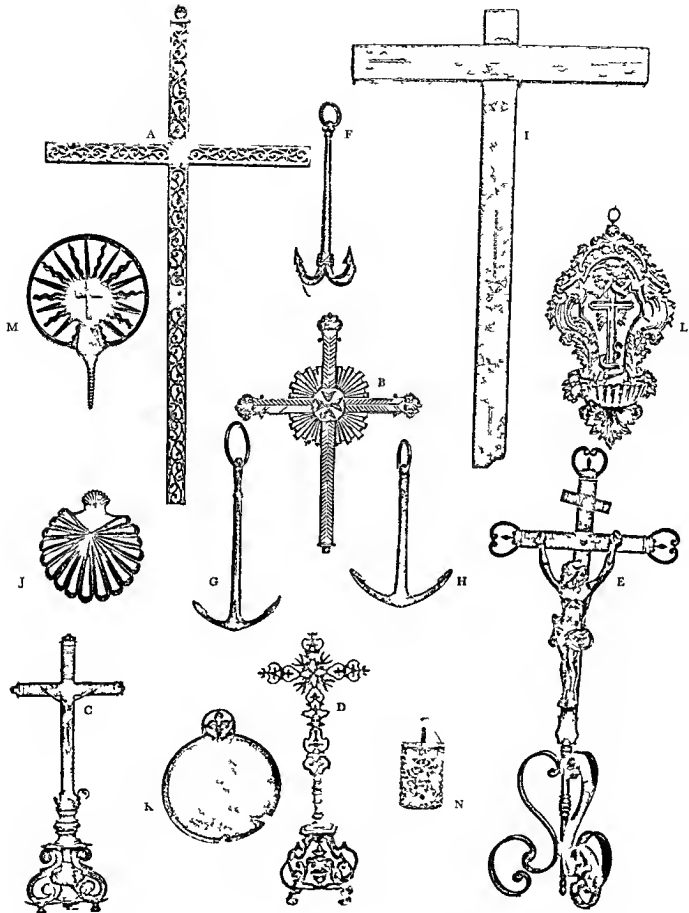


284 Snuff graters, mostly decorated with monograms or with humorous inscriptions. The one at the upper right reads 'au bon tabact' (At the sign of good tobacco), lower left 'Il en fait raisonner [resonner?] les aurs les plus flateur' (He makes the most flattering aurs resound), lower right 'Poin de bonheur pareil au mien' (No happiness like mine). Engraved iron, and iron damascened with silver. Seventeenth and eighteenth centuries.

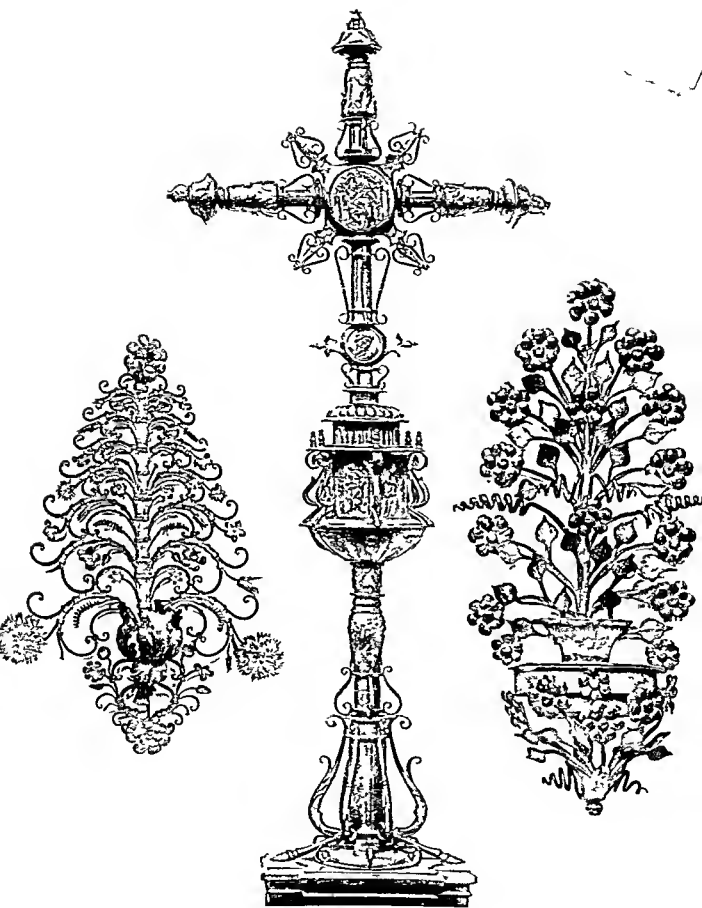




286 Religious symbols A-G Crosses cross H is inscribed (in Spanish) 'Alavado sea el Ss<sup>mo</sup> Sacrame[n]to, Maria Santisima con[e] vida sin pecado ori[g]inal' (Praised be the Most Holy Sacrament, Most Holy Mary conceived without original sin) H-J Figures of Christ K L Initial for a banner with the symbolic representation of the Holy Nail ( Saint Cloud\*) L Circular plaque with notches, used as a rosary M Large cross with Limoges enamels Wrought and chased iron Fourteenth to eighteenth centuries

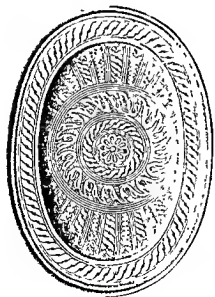
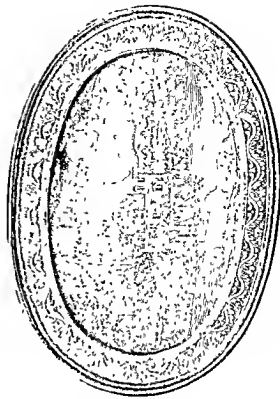
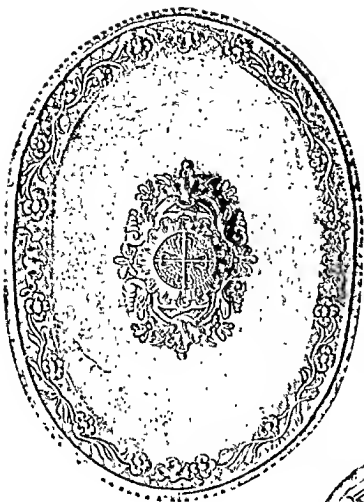


287 A E Crosses and crucifixes of wrought iron and burnished steel F G H I J K L M N O P Q R S T U V W X Y Z  
 Wrought iron I Cross made of cedar wood studded with silver nails J K Collect on plates in the form  
 of round shells L Cast iron font for holy water E G H Iteenth century M F in al for a banner N Portable  
 censer Cut-out and repoussé iron Italy S xteenth century

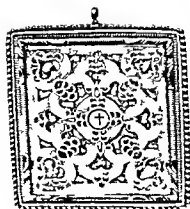
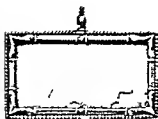
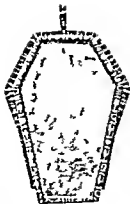


288 CENTER Large cross for the high altar decorated with repoussé iron medallions with representations of the Apostles. It stands on a terracotta pedestal. Spanish work. Seventeenth century. LEFT & RIGHT Holy water fountains made of foliate scrolls and branches bearing flowers, either stamped or repoussé. Italy. Eighteenth century.



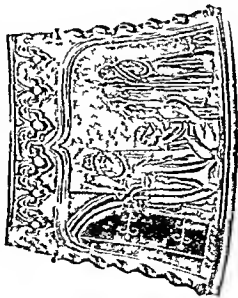
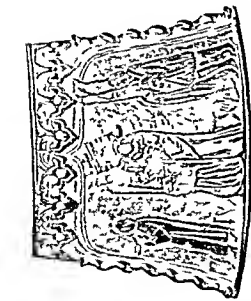


289 Collection plates and ornamental plates. Etched iron and repoussé iron.  
Seventeenth and eighteenth centuries.



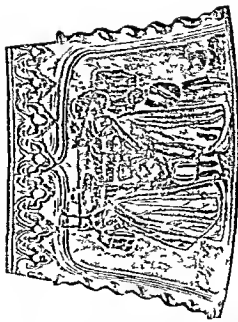
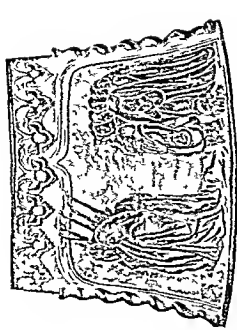
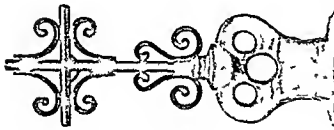


291 ABOVE, LEFT & RIGHT Statues of Adam and Eve Stone Fourteenth century (From the Musée Lapidaire of the Rouen Cathedral) BELOW, LEFT & RIGHT Statues of Saint Jerome and a bishop Stone Sixteenth century  
 BELOW, CENTER Man of Sorrows Wood Sixteenth century ABOVE, CENTER Wrought iron plaque with the inscription "IHES XPS MARIE FILIUS BENEDICTUS" (Jesus Christ, Blessed Son of Mary)



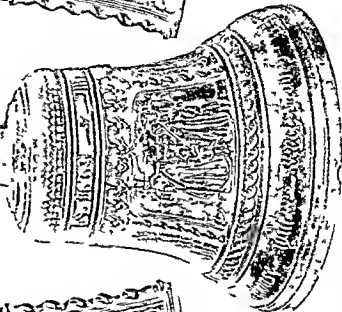
BRUNESON

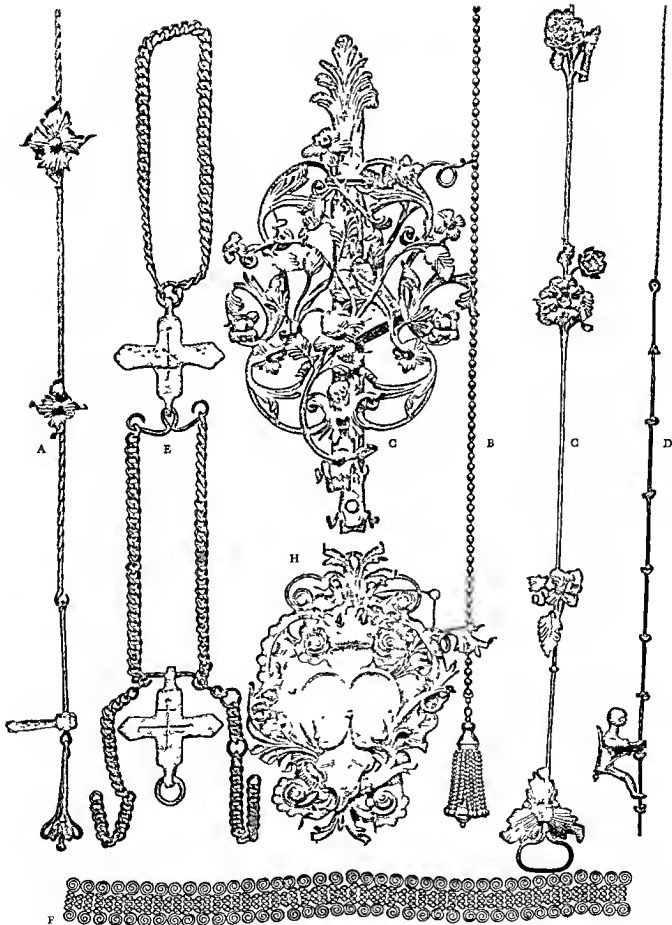
LEON'S FOUNDRY

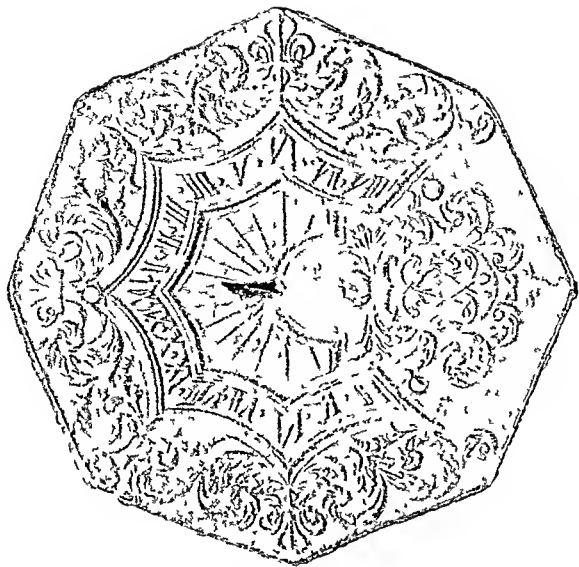
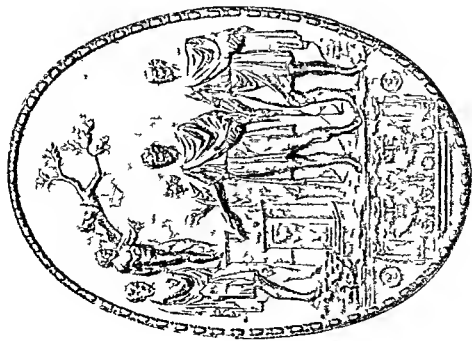


PAIRIE

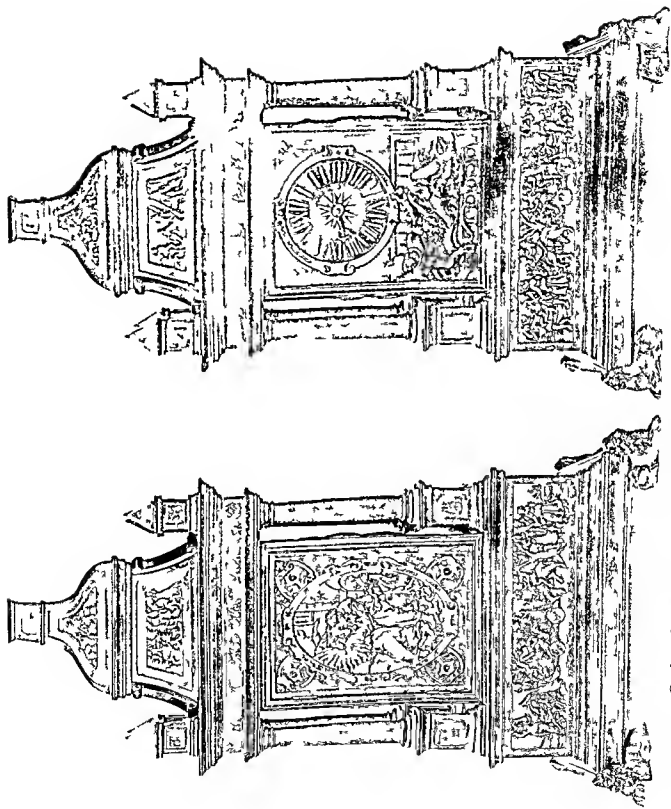
1669



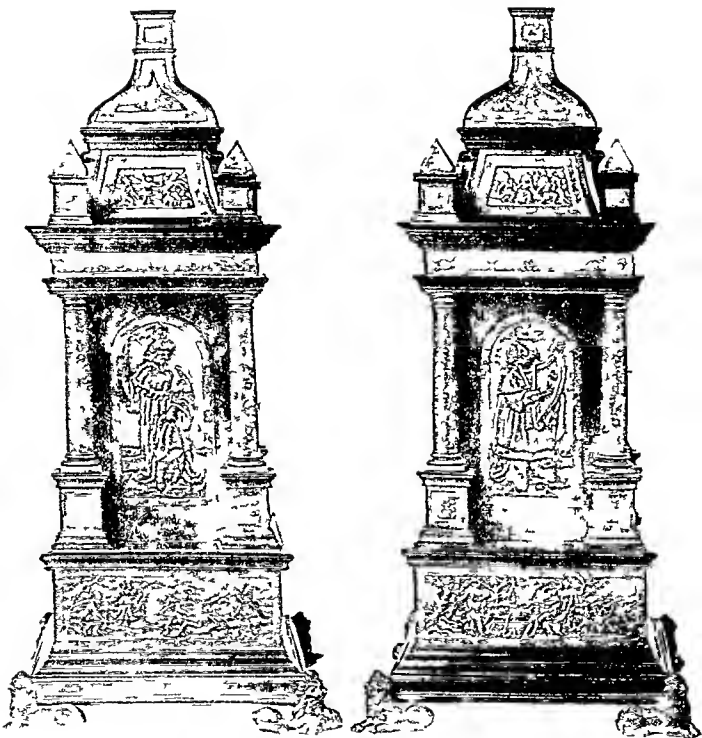




201 LEFT Cast iron medallion with the representation of the sacrifice to Hercules 18th century RIGHT  
Octagonal cast iron sundial decorated with scrolls fleurs de lis and an interlaced monogram 18th century

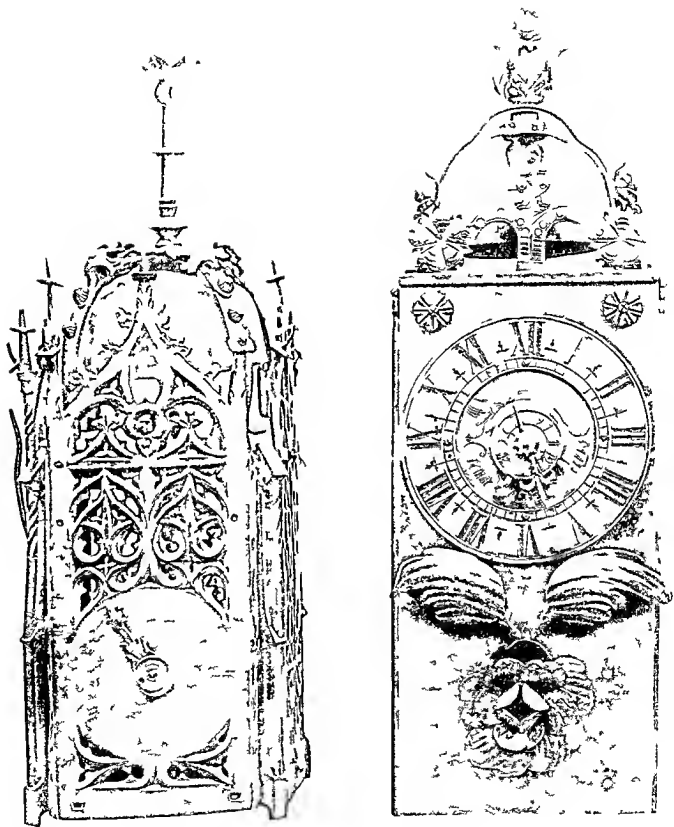


295 Quadrangular ebony clock decorated with low relief of iron repoussé and damascened with gold and silver  
German work Seventeenth century Front and back views

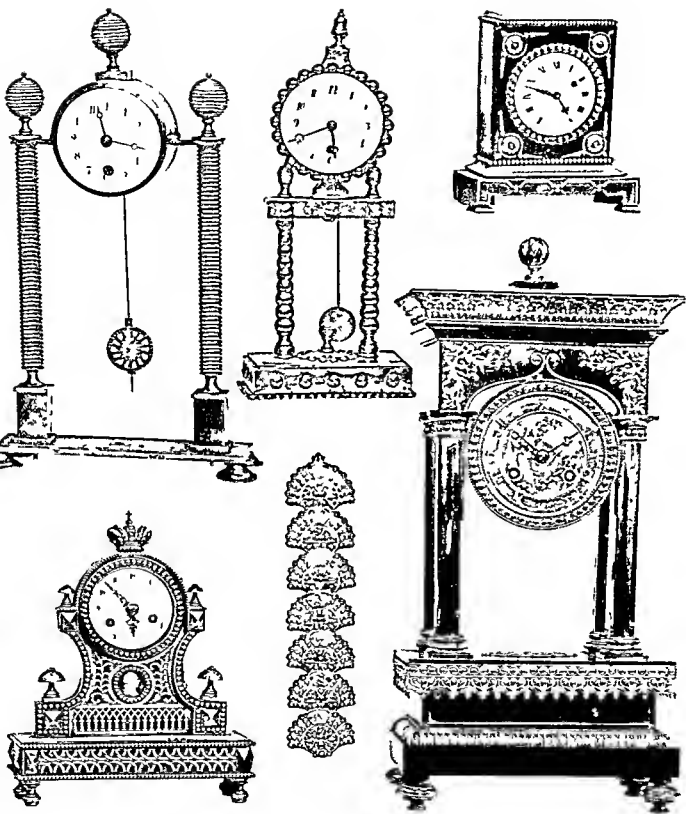


296 Quadrangular ebony clock decorated with low reliefs of iron repousse and damascened with gold and silver. German work. Seventeenth century. Side view.

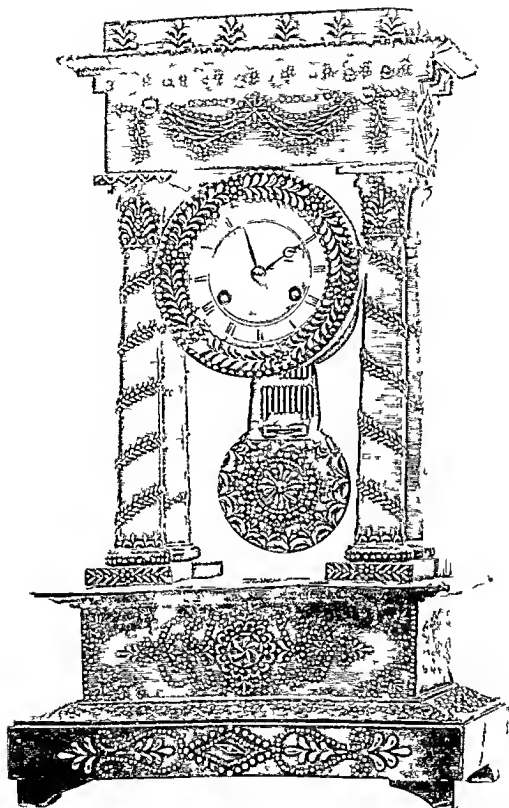




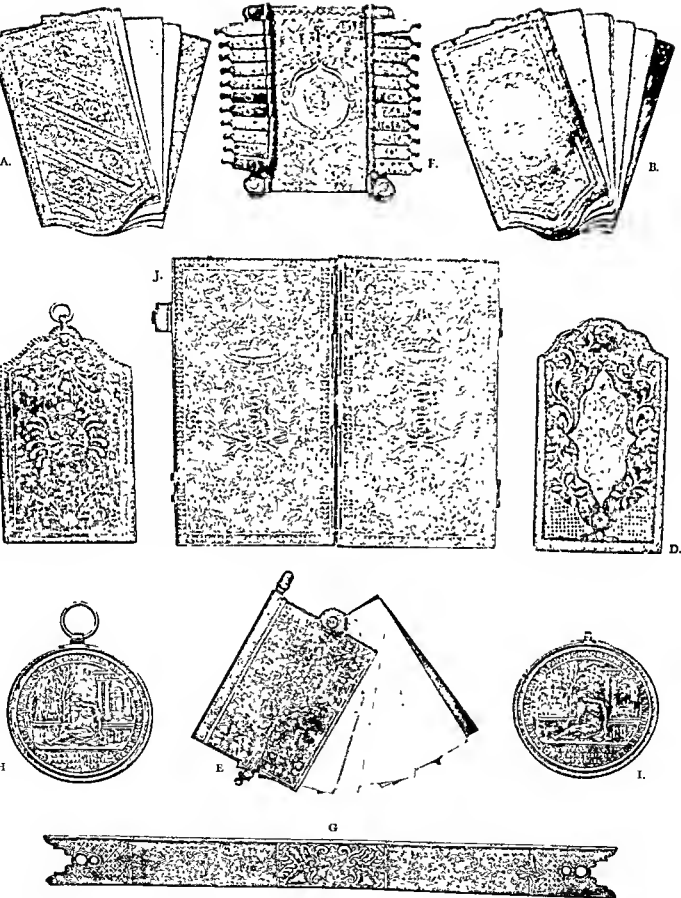
297 LEFT Quadrangular clock decorated with Gothic tracery RIGHT Swiss quadrangular clock provided with a French movement Signed Grand Jean à Paris



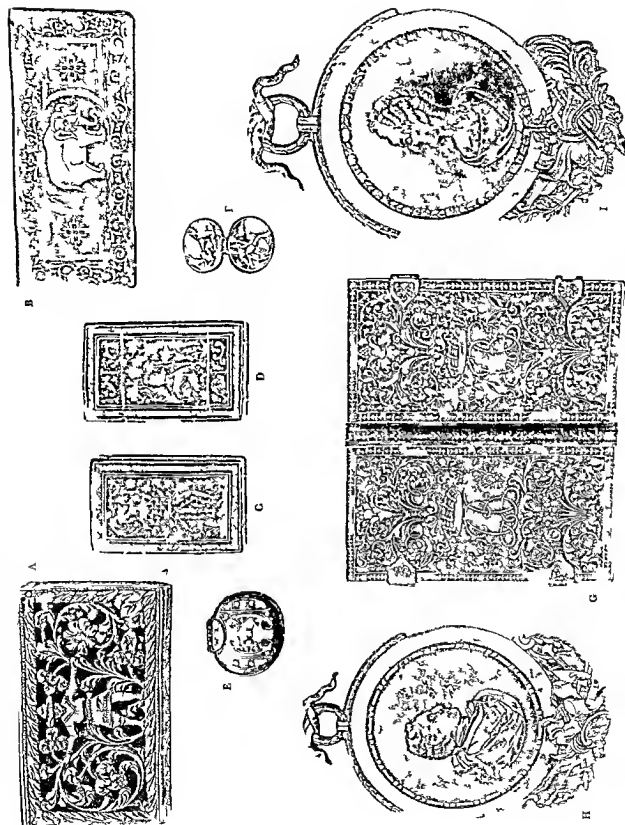
298 Clocks with details made of lathe turned steel and decorated with faceted steel nailheads  
 LOWER LEFT Steel clock surmounted by an imperial crown Made in Tula (Russia) CENTER,  
 BELOW Holder for the week's supply of razors Beaded steel Eighteenth and nineteenth centuries



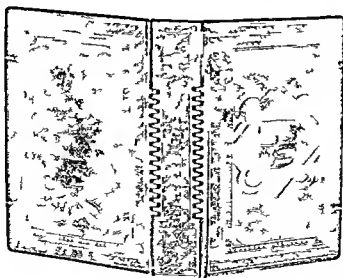
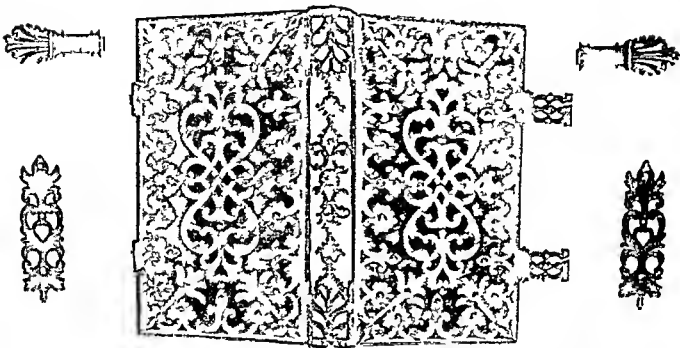
299 Clock with wooden columns covered in leather and studded with steel nails. Restoration per od

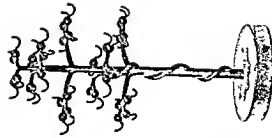
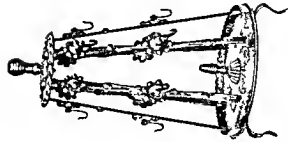
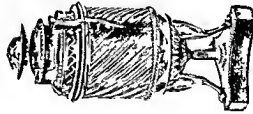
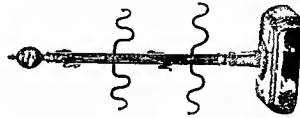
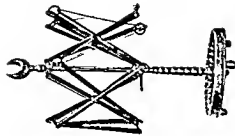
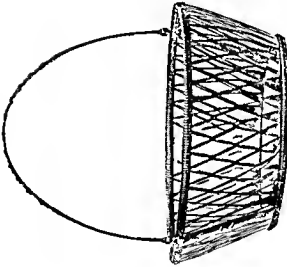
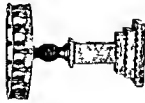
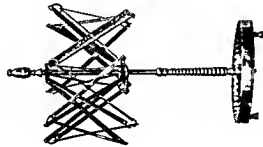


300 A-E: Notebooks and dance programs with ivory leaves F Game counter G Small ruler Damascened iron H, I Commemorative Bastille medal Iron stamped from a swage die J Notebook cover with the coat-of-arms of Jean-Baptiste Colbert, finance minister of Louis XIV Blued steel, damascened with gold  
 Motto: "Prudentia rerum custos" (Prudence is the guardian of affairs) Seventeenth and eighteenth centuries

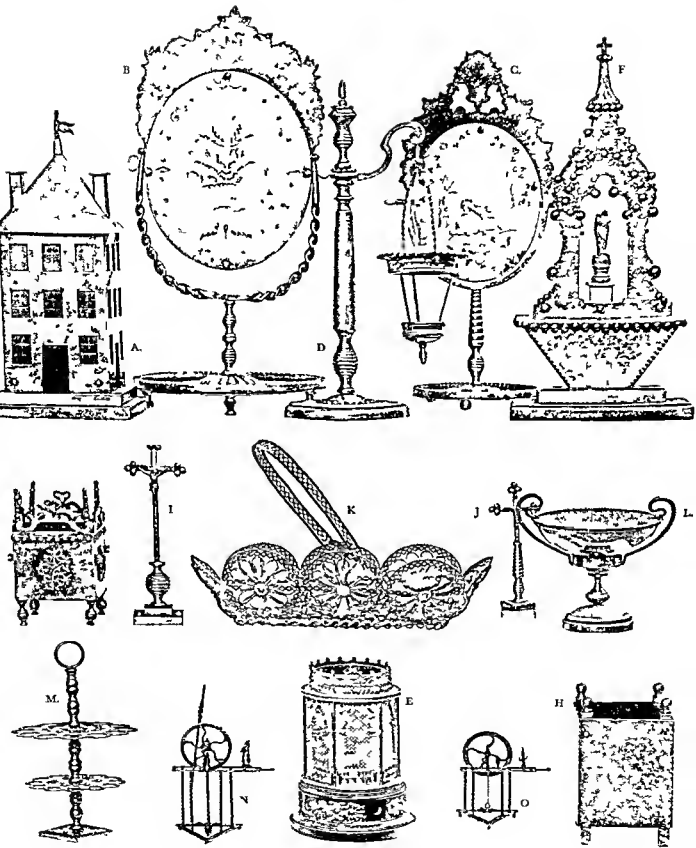


301 A B Notebook cases one of repoussé and one of damascened iron Seventeenth century C D Cases for playing cards or game counter B used steel damascened with gold and silver Eighteenth century E F Beauty patch boxes of damascened steel G Inner view of the notebook cover of J B Colbert H I Ornamental mirror appliques with portraits of Louis XVI and Marie Antoinette Chased steel over gilded background



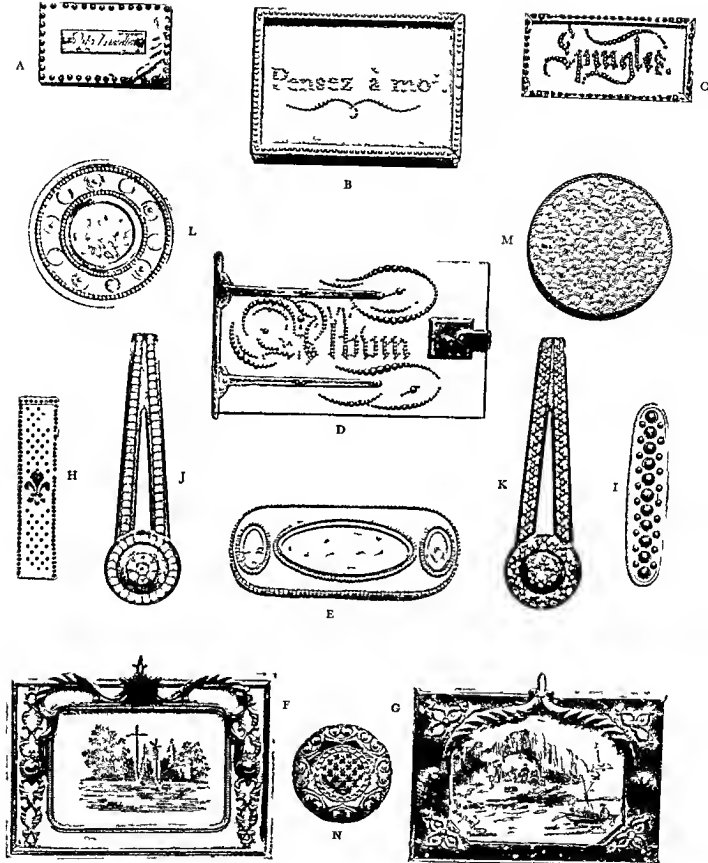


303 TOP LEFT TO RIGHT Toy red vase, basket ring holder, toy red bottle perfume burner ring holders Lathe turned and chased steel Made in Plombières Nineteenth century

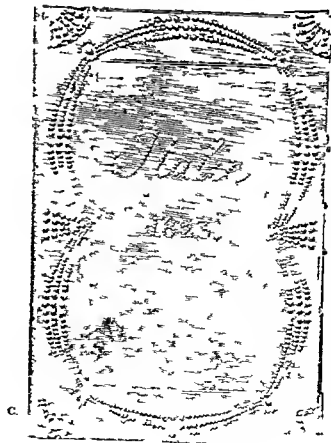
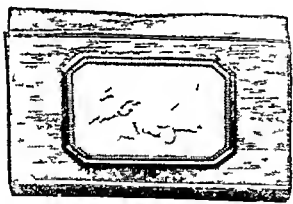
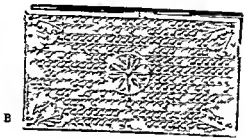


304 A Sugar or tea canister in the shape of a house B C Mirror stands with tilting mirrors D E Night lamps F Altar G H Cachepots I J Crosses K Iron filigree basket L Bowl M Cigar rack N O Small models of spinning wheels P Lathe turned and chased steel Made in Plombières Beginning of the nineteenth century

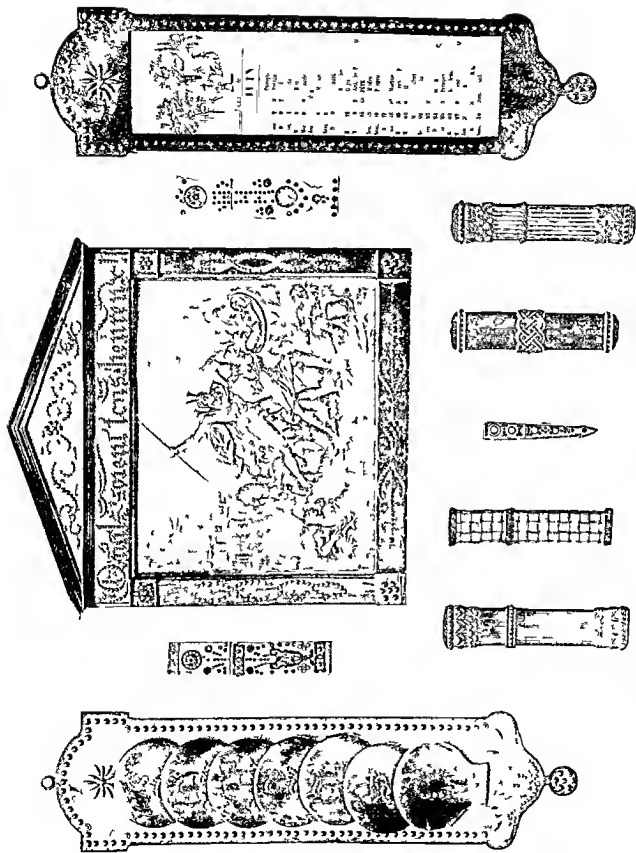




305 A-G Boxes for pins Mottos *Pensez à moi* (Think of me), *Epingles* (Pins) H, I Paper weights J, K Headress ornaments L-N Pincushions Wood and ivory studded with steel bullion nailheads End of the eighteenth and beginning of the nineteenth centuries



306 A Box for playing cards for the game of écarté made of elm root B C Notebook cover of sandalwood and memorandum book cover in red leather studded with steel bull on na heads D-E Calling-card case and change purses decorated with fxts (paintings under glass) or with pictures in wax E eighteenth and nineteenth centuries



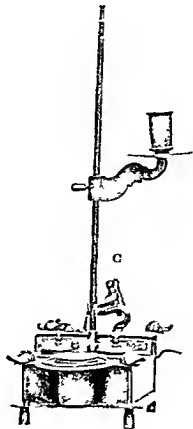
307 LEFT Holder for the week's supply of razors TOP CENTER Calendar frame SAYING Qu'ils soient tous heureux! (May they all be happy!) MOUNT Calendar Cedarwood studded with steel nailheads NINETEENTH CENTURY GRASSES Needle cases of ivory or sandalwood, decorated with steel spangles or with faceted steel nailheads EIGHTEENTH CENTURY



308 Yo-yo tops ("émigrette") of ivory, wood, or pressed wood decorated with steel beadwork. End of the eighteenth century. One shows the scene of the "Fête flamande" (Flemish holiday). The top is shown in use on the frontispiece of the 1792 collection of satirical songs on the French Constitution and the Declaration of the Rights of Man.



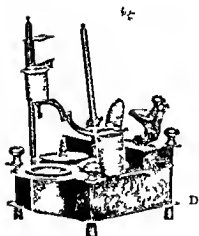
A



C



B



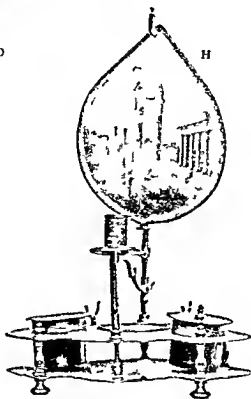
D



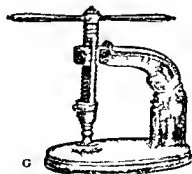
E



F

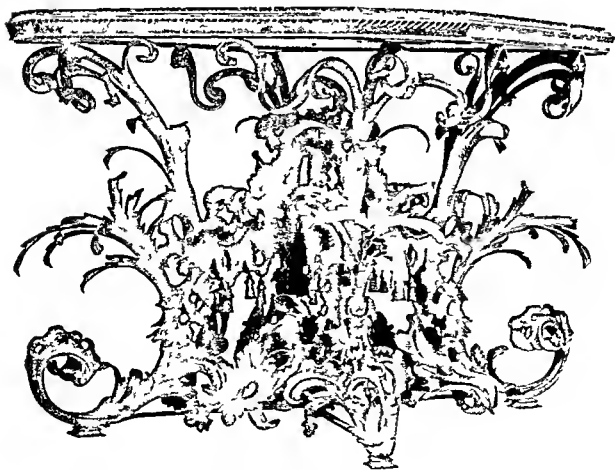
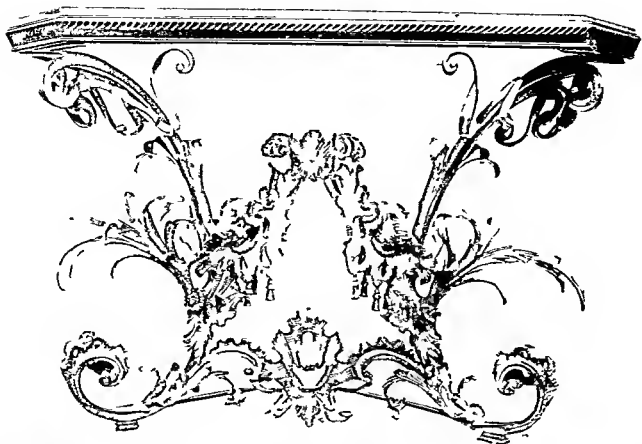


H

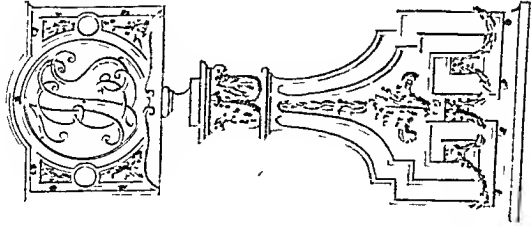


G

309 A B Globe-shaped inkstands of engraved and damascened steel. Made in Tula (Russia). Nineteenth century.  
C-E Inkstands with attachments for eyeshades and with flint and steels. Engraved and chased steel. Eighteenth century.  
F G Office presses. Steel with mouldings. Eighteenth century.  
H Inkstand with a screen. Damascened steel. Made in Plombières. Eighteenth century.



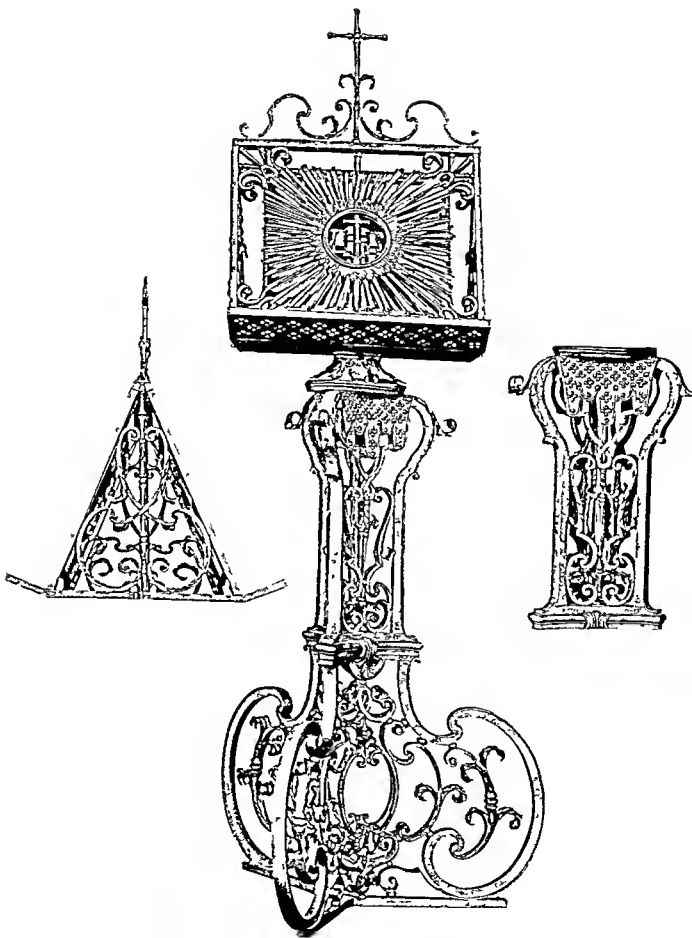
310 Four-sided console table, with Belgian breccia marble top Wrought iron  
Eighteenth century ABOVE Head-on view of one of the sides



Je luy donne l'un avec l'autre l'ancien - dans l'espérance  
 en foy, la en luy sera en un seul et en un  
 l'ensemble en un seul et en un seul et en un  
 une seule en un seul et en un seul et en un  
 quatre d'écriture portées aux registres, l'un est l'original en l'original  
 et le plus ancien et le plus ancien pour la transcription sur elle  
 celle, on s'assure que l'on voudrait savoir les registres d'origine  
 de dix huit, un seul, d'origine sur l'original un seul et l'original  
 quatre fois de l'original d'origine et de dix huit, un seul, d'origine  
 l'original de dix huit, un seul, d'origine et de dix huit, un seul, d'origine  
 d'origine d'origine l'original l'original l'original d'origine  
 l'un en un seul l'un en un seul l'un en un seul l'un en un seul  
 un seul d'origine l'original un seul d'origine l'original un seul d'origine  
 l'original d'origine l'original un seul d'origine l'original un seul d'origine

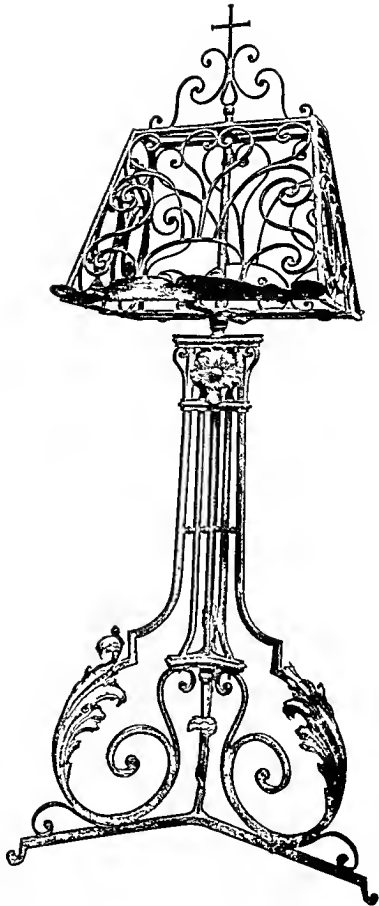
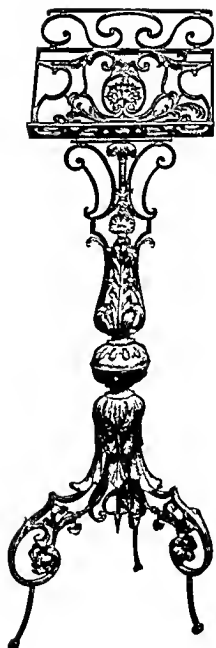
Je luy donne l'un avec l'autre l'ancien - dans l'espérance  
 en foy, la en luy sera en un seul et en un seul et en un

Je luy donne l'un avec l'autre l'ancien - dans l'espérance  
 en foy, la en luy sera en un seul et en un seul et en un

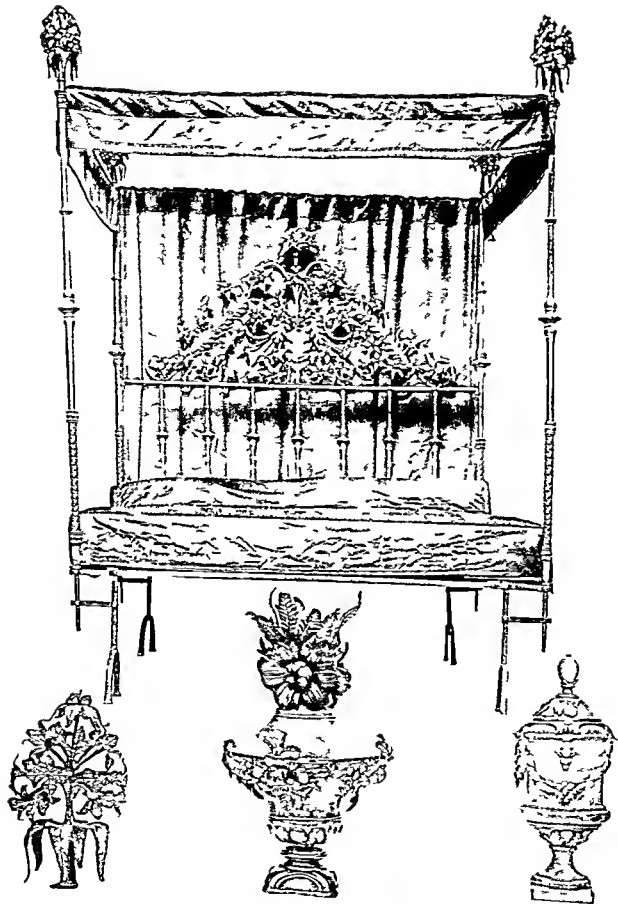


312 Large lectern. The triangular shaft is decorated with swags, and is supported by three scroll-shaped legs. The book rest with two sloping surfaces is decorated with the monogram of Christ inscribed in a glory. Wrought iron, embellished with scrolls with water leaf foliage of repoussé iron. Amiens. Seventeenth century.

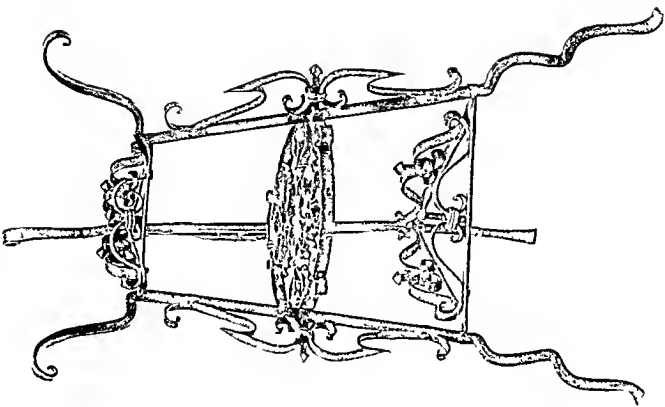
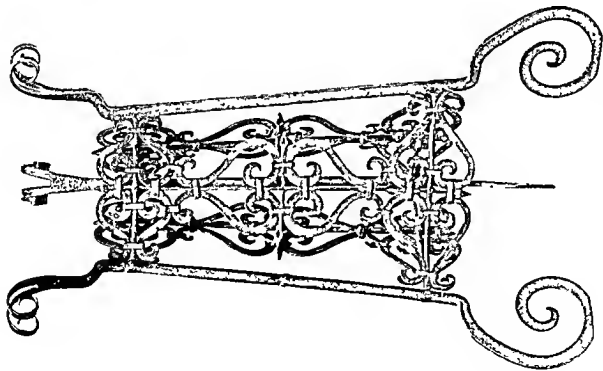




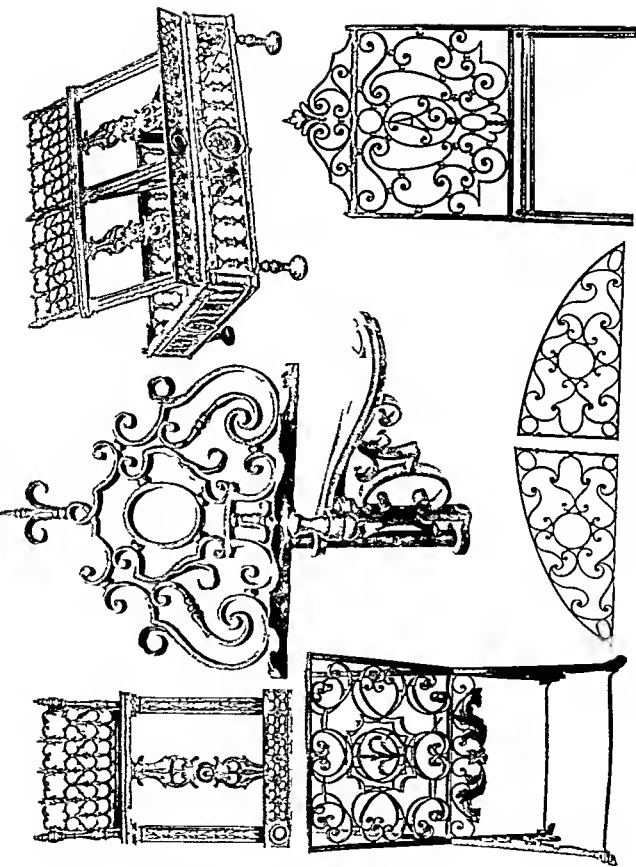
313 LEFT. Lectern with baluster-shaped shaft covered with acanthus leaves with a gadrooned sphere in the middle Wrought and repoussé iron Eighteenth century RIGHT Lectern with a tripod shaft made up of volutes crowned with a capital The book rest is in scrollwork Wrought iron with applied ornaments of repoussé iron Eighteenth century



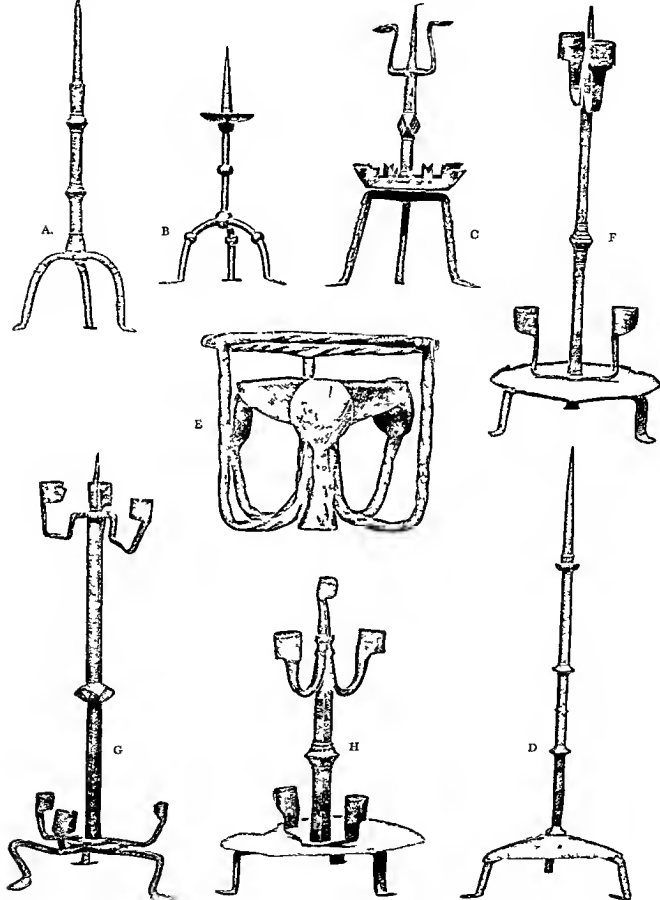
314 TOP Four poster bed for four sleepers. At the corners hexagonal columns surmounted by finials in the form of bunches of flowers. Foliate scrolls form the tall headboard. Made in northern Italy. Seventeenth century.  
 BOTTOM LEFT TO RIGHT Close up view of one of the finials, urns from staircase newel posts. Wrought and repoussé iron. Eighteenth century.



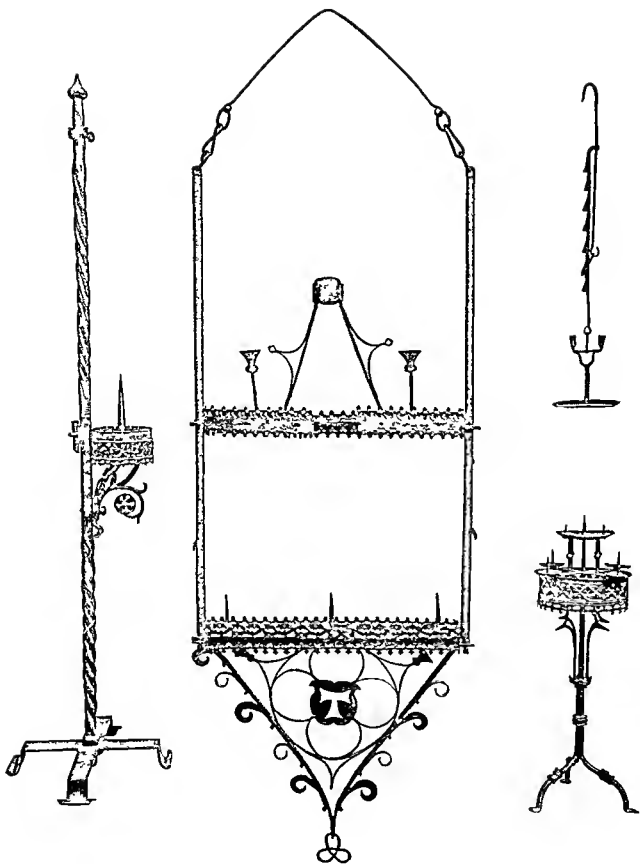
315 Tripod basin stands. The scrolls covering the sides are bound by iron collars dropped over joints while hot  
Wrought iron. Italian work. Seventeenth century



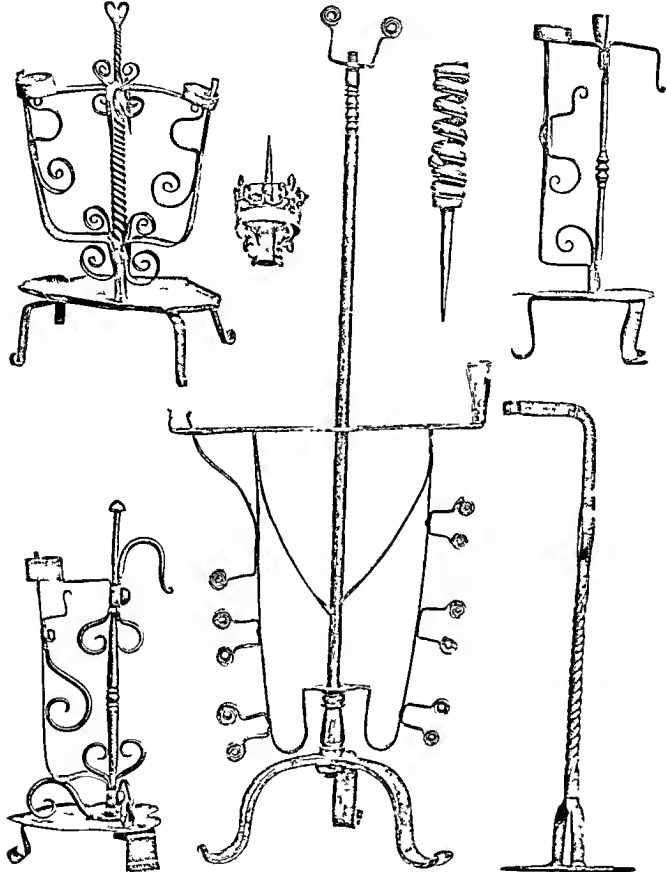
316 TOP RIGHT Altar lectern G Med wrought iron TOP LEFT Detail of the lectern's book rest SPAIN Sixteenth century TOP CENTER Folding choir lectern BOTTOM LEFT TO RIGHT Portable shrine, transom grille from a carriage gate, choir lectern Wrought iron Eighteenth century



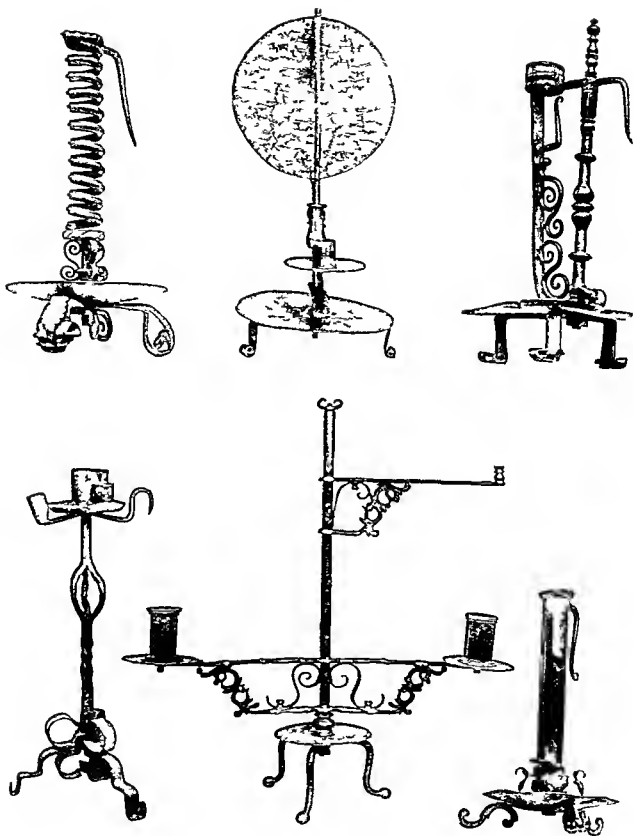
317 A D Tripod candlesticks of the thirteenth to fifteenth centuries E Resin or grease pot. Fifteenth century  
 F H Candelabra of symbolical design for five or six candles these pieces probably represented Christ crucified  
 between the two thieves with the Virgin and Saint John at the foot of the cross Catalonia Sixteenth century  
 Wrought iron



318 LEFT Candlestick for Easter candle, with twisted shaft. From a church in Hagenu (Alsace) Sixteenth century  
 CENTER Hanging taper hearse of the hospitaller Order of Saint Antoine-de Viennois (Isère) Wrought iron  
 Germany Fifteenth century RIGHT, BELOW Multiple candelabrum of wrought and cut-out iron Flanders  
 Sixteenth century RIGHT, ABOVE Candlestick suspended from a trammel hook. Wrought iron Sixteenth  
 century

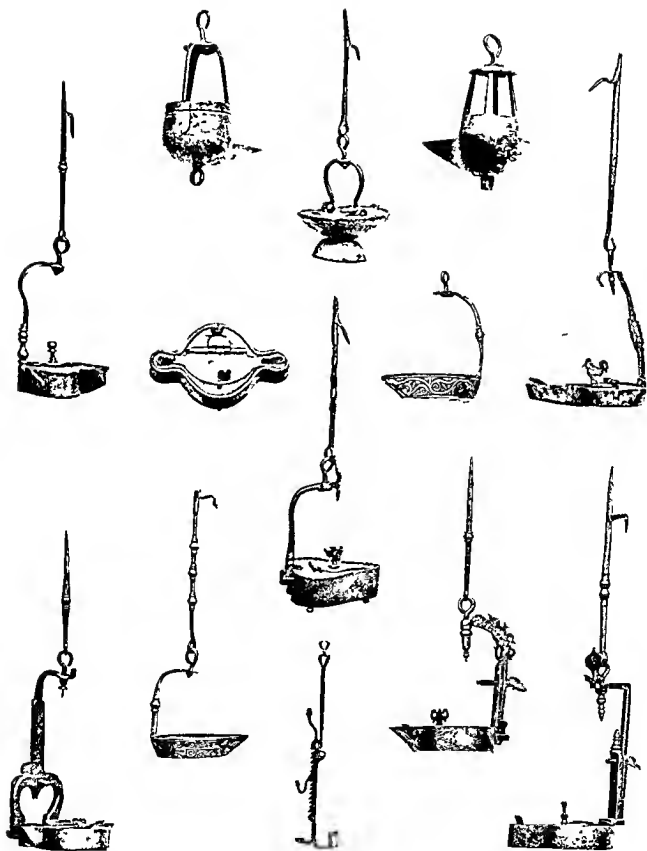


319 TOP LEFT TO RIGHT Twin socket candlestick upper part of a pricket candlestick decorated with a pierced iron gallery with fleur-de-lis motifs spiral shaft from an adjustable candlestick torch holder BOTTOM LEFT TO RIGHT Torch holder candlestick with two fanning-out branches mounted on a tripod rushlight holder, with cable twisted shaft Wrought iron Sixteenth and seventeenth centuries

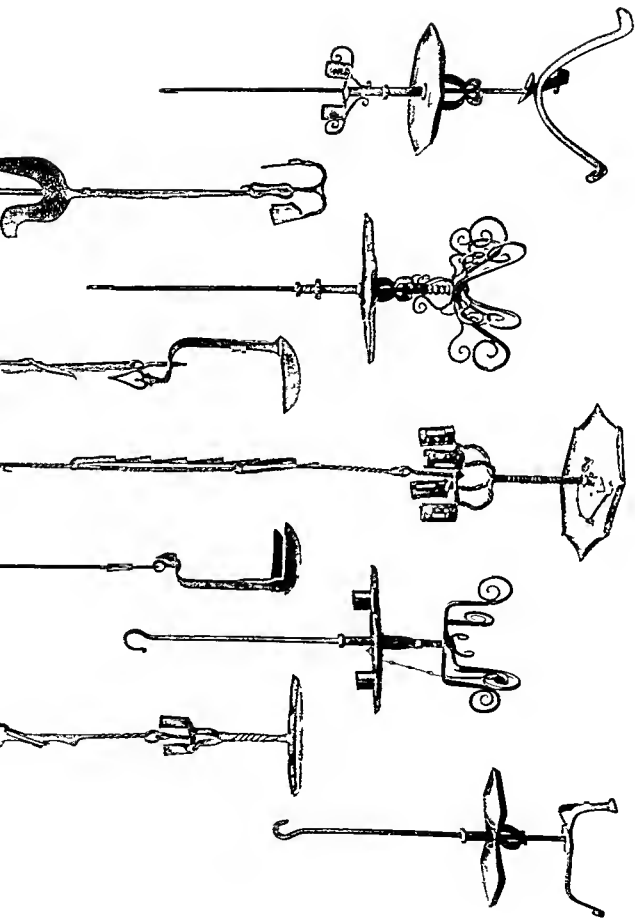


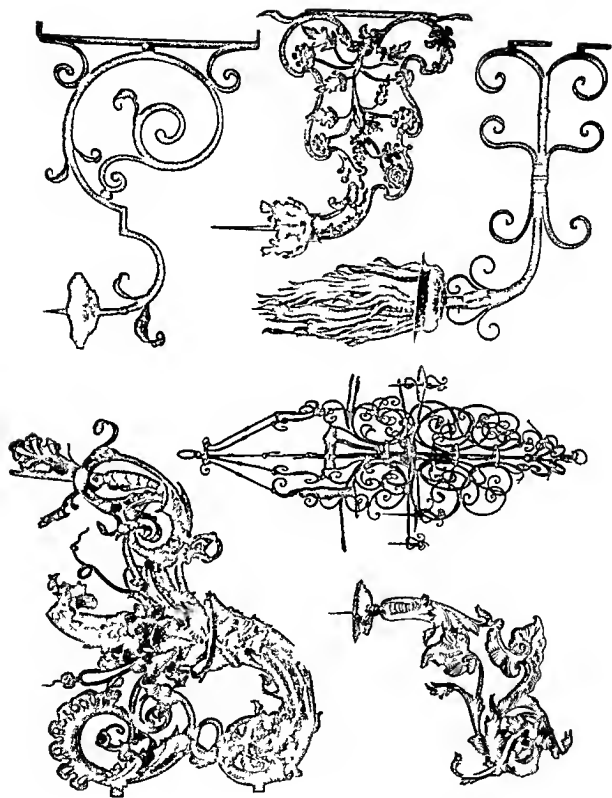
320 TOP LEFT TO RIGHT Adjustable candlestick with spiral shaft candlestick with adjustable shaft, provided with a polished iron reflector, holder for a resin torch BOTTOM LEFT TO RIGHT Candlestick for four candles, candlestick with two movable arms cylindrical candlestick with an adjustable plunger in its shaft and with a hook handle Wrought iron France and Germany Sixteenth and seventeenth centuries



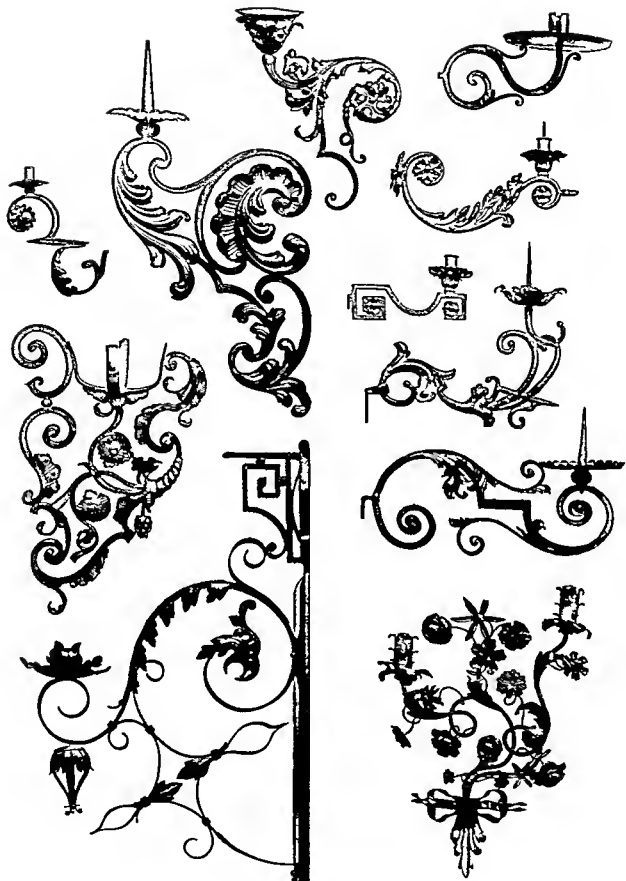


321 Cruse lamps with a suspension hook Wrought and chased iron France and Italy Fifteenth to eighteenth centuries TOPMOST ROW RIGHT Copper cruse lamp with the coat-of arms of France Sixteenth century LOWEST ROW, CENTER Candlestick with a trammel hook Wrought iron Sixteenth century

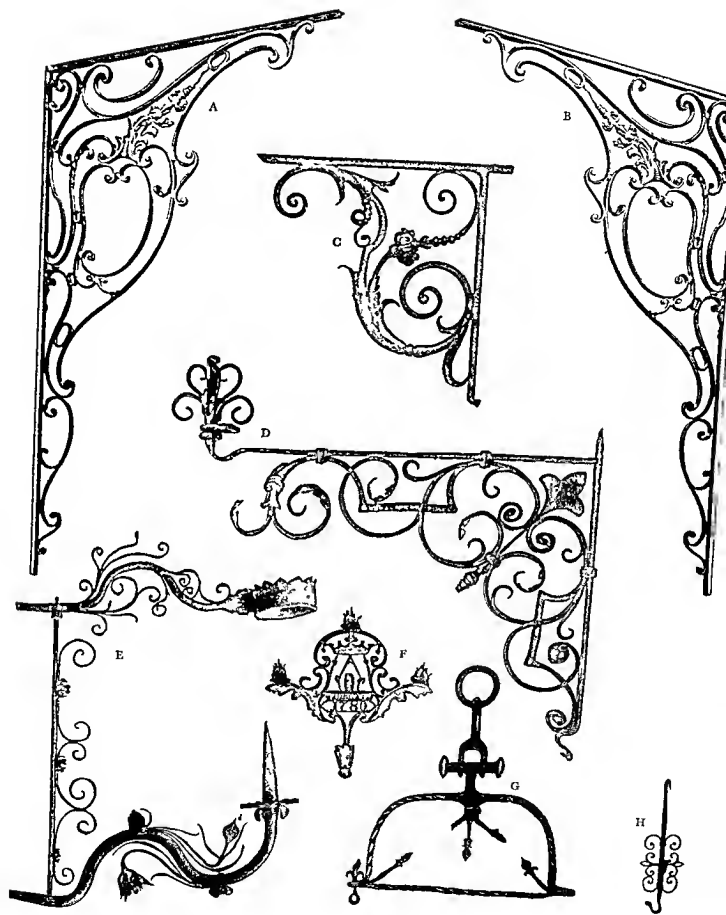




323 Wrought iron bracket candlesticks decorated with repoussé iron leaves Made in Nancy Eighteenth century  
 LOWER RIGHT Bracket supporting a simulated fire pot Italy Seventeenth century  
 CENTER Chandelier  
 with candle holders Wrought iron German work Sixteenth century



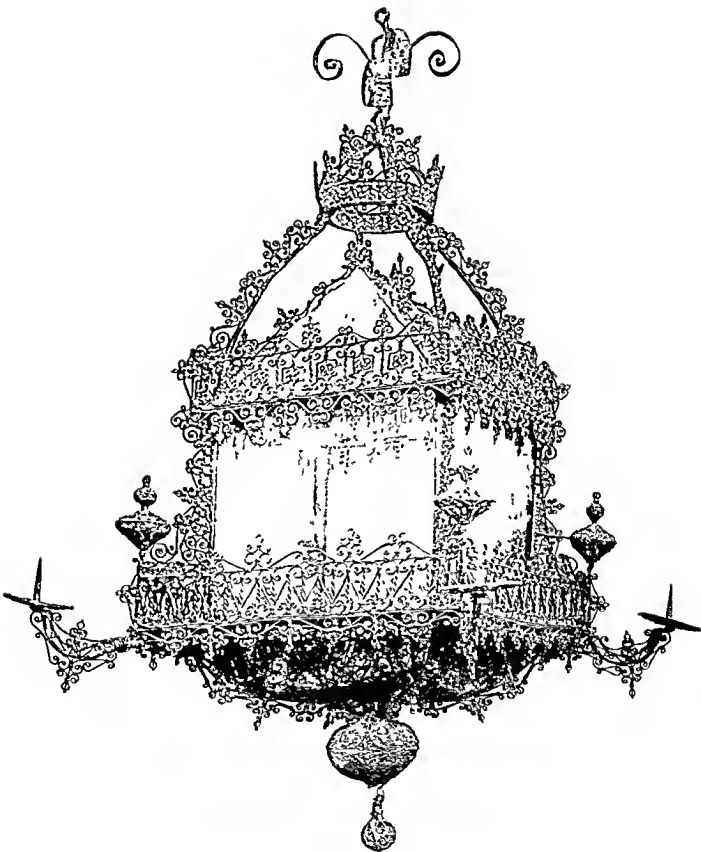
324 Candlestick brackets with sockets or prickets Wrought iron decorated with ornaments of repoussé and polychromed (painted) iron Seventeenth and eighteenth centuries



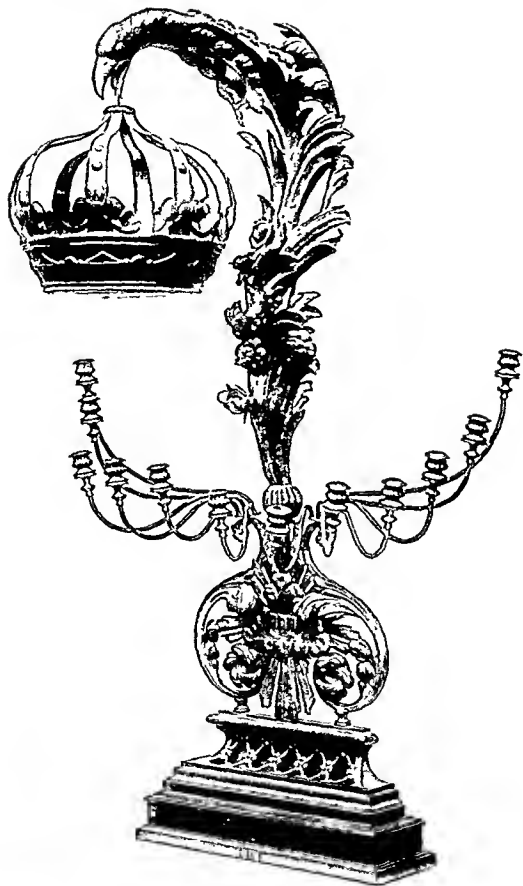
325 A, B Console brackets that were used for street lighting in Avignon Wrought iron Eighteenth century C, D Console brackets E Bracket candle holder F Candle holder of a guild, with the date 1780 G Upper part of a crémaillère (trammel hook) H Crémaillère Wrought iron Eighteenth century



326 A. Suspension bracket. B C Chandeliers. D Upper part of a taper hearse. Wrought iron decorated with repoussé iron motifs. Seventeenth century. E Large wall fixture for lamp suspension. Thin sheet iron repoussé. Italian work. Eighteenth century.

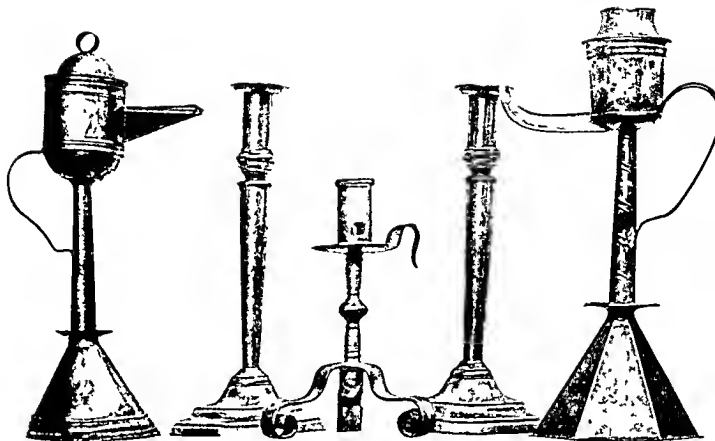


327 Christmas crib ("crèche") in the form of a lantern, with bracket candlesticks at the corners. A long inscription running along its gallery is cut out of sheet iron and bears the date 1734. Bent and curled iron, bench work.

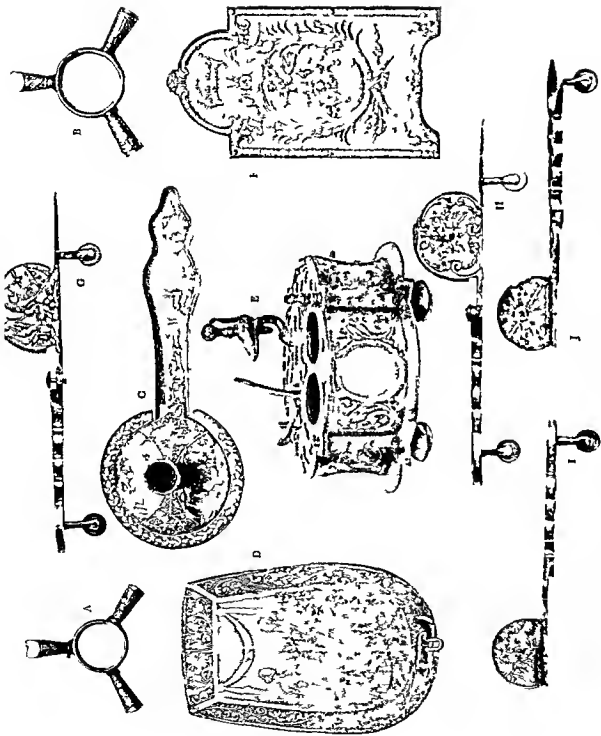


328 Holy Sacrament light The moulded base, with a cornice of crisscross design, supports two scrolls enclosing a triangular glory with the name of Jehovah inscribed in its center. Wrought and repoussé iron. French work. Eighteenth century

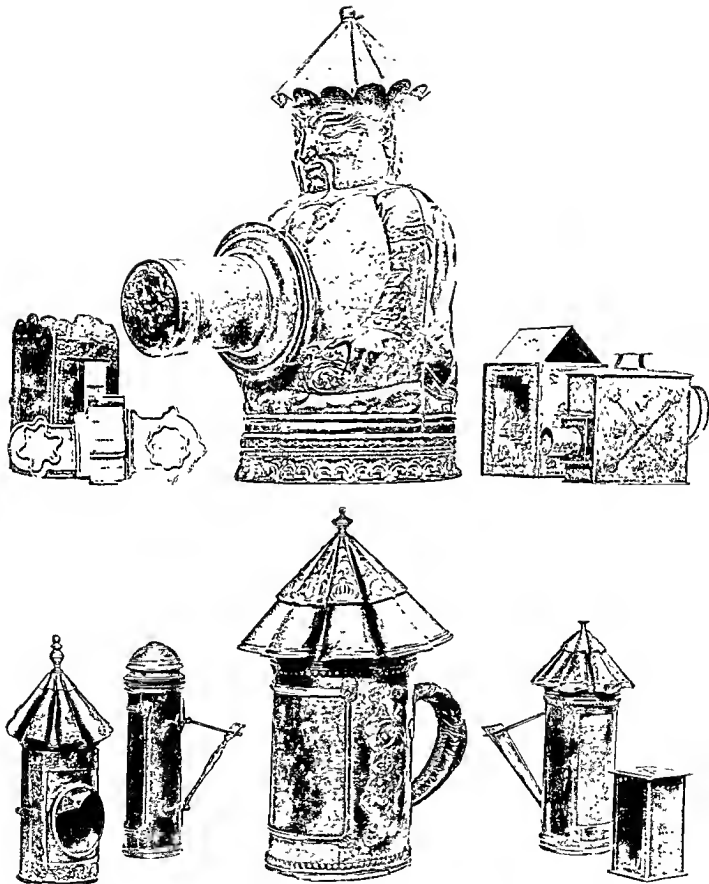




329 ABOVE, LEFT & RIGHT Oil lamps made of sheet iron Eighteenth and nineteenth centuries  
 ABOVE CENTER Tripod candlestick Turned iron Eighteenth century OTHERS Mantelpiece  
 candlesticks Bronze and steel turned or chased

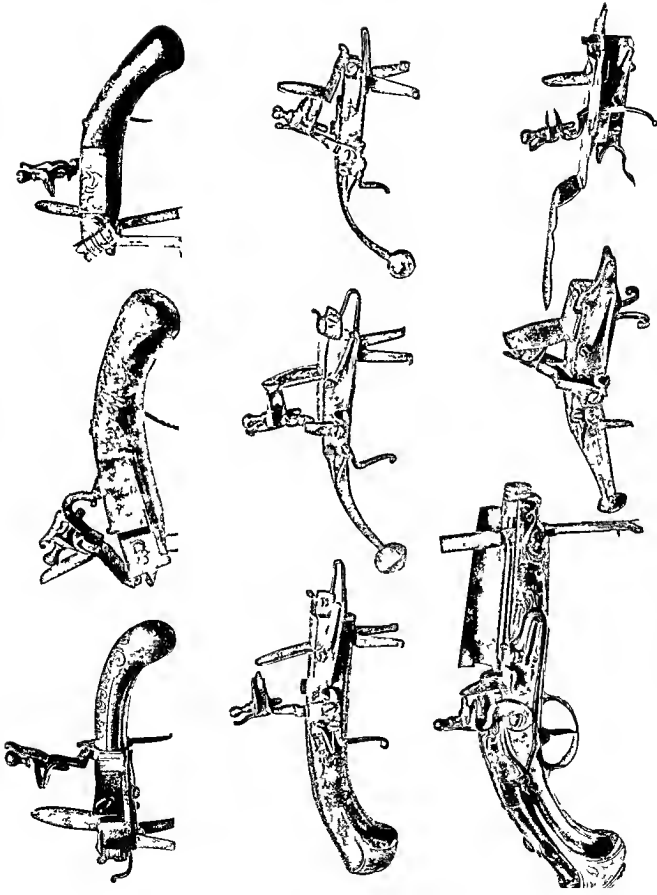


330 A B Harp chord tuning keys Chased and damascened steel C Portable steel candlestick with gold damascening Seventeenth century D Fetched plaque from an escarrelle purse German work Seventeenth century E Inkstand with flat and steel Sheet iron with repoussé copper appliques Eighteenth century F Chased steel plaque with gilded matted background with the representation of Louis XIV being crowned by a winged Victory Seventeenth century G J Steel snuffers with chasing over a gilded grain matted background Eighteenth century

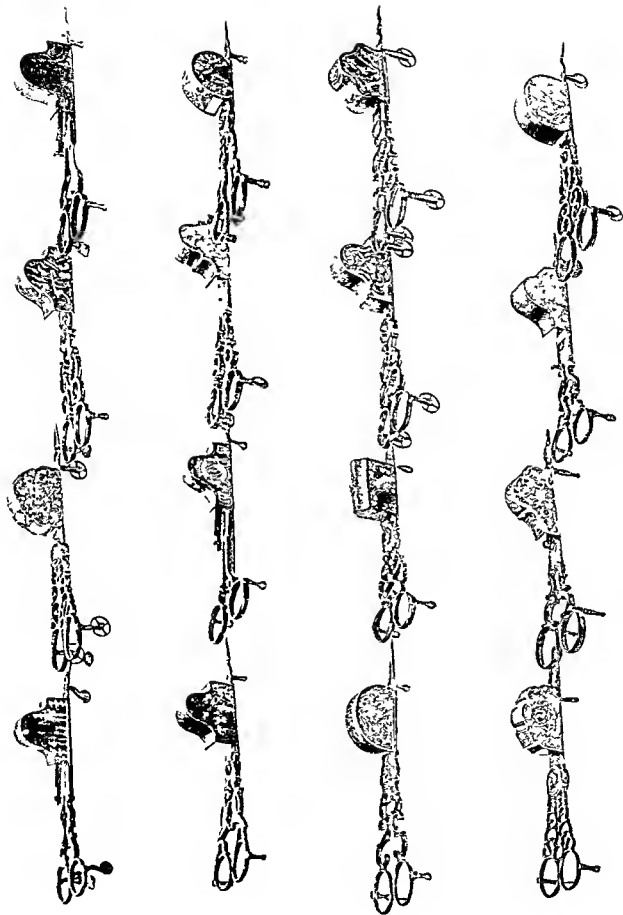


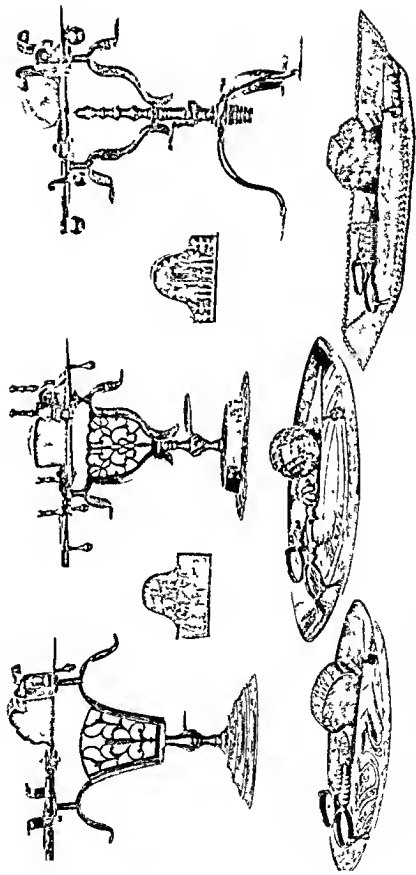
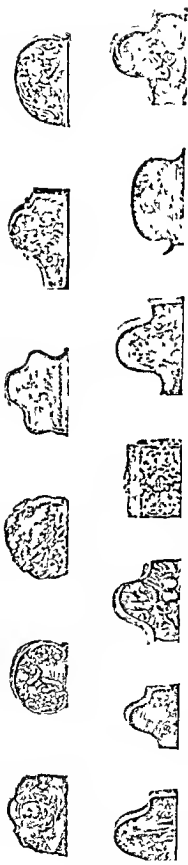
331 Square folding lanterns. Dual lantern with a shutter, with moulded decoration Louis XV period. Magic lanterns, one in the form of a Chinese Dark lanterns, oval or round Repoussé iron and stamped copper. Seventeenth and eighteenth centuries



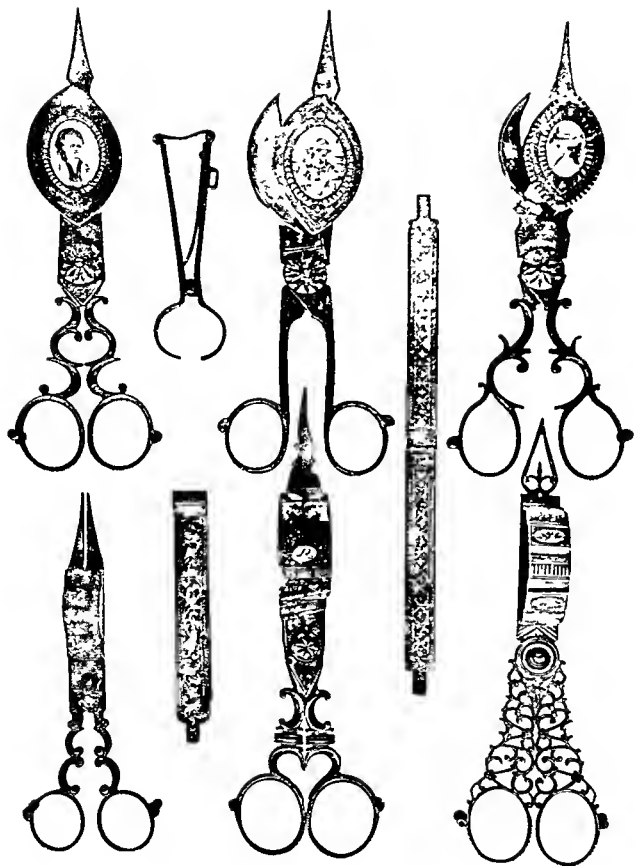


333 Flintlock underboxes Chased steel and engraved steel Carved or inlaid wooden butts (two varieties) Seventeenth and eighteenth centuries



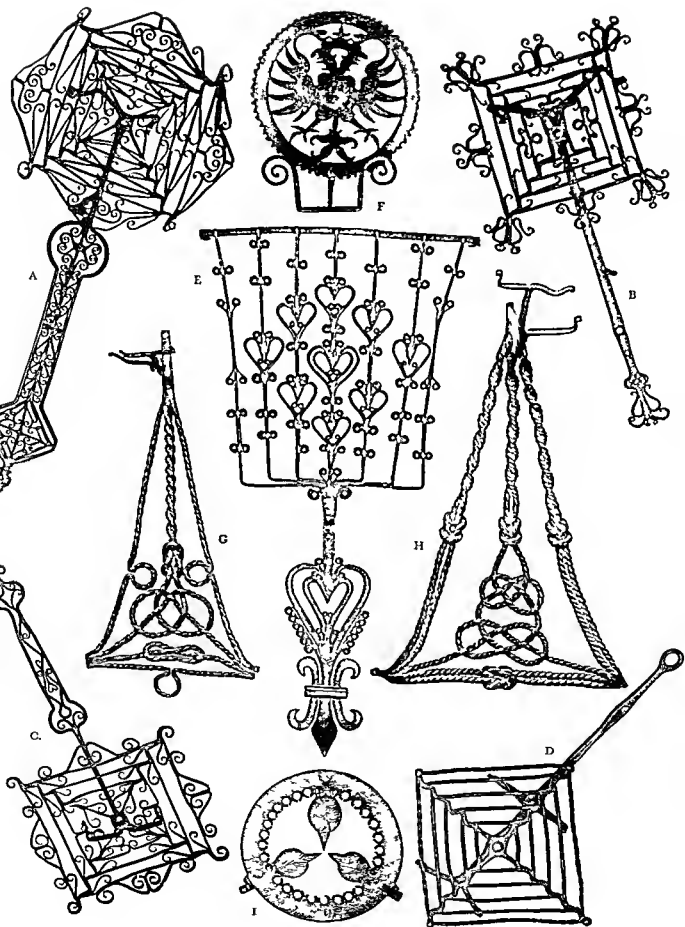


all views of wick boxes from snuffers Chased and damascened steel IN CENTER ROW Three snuffers with  
ids BOTTOM ROW Snuffers with trays Steel with guilloche decoration End of the eighteenth century

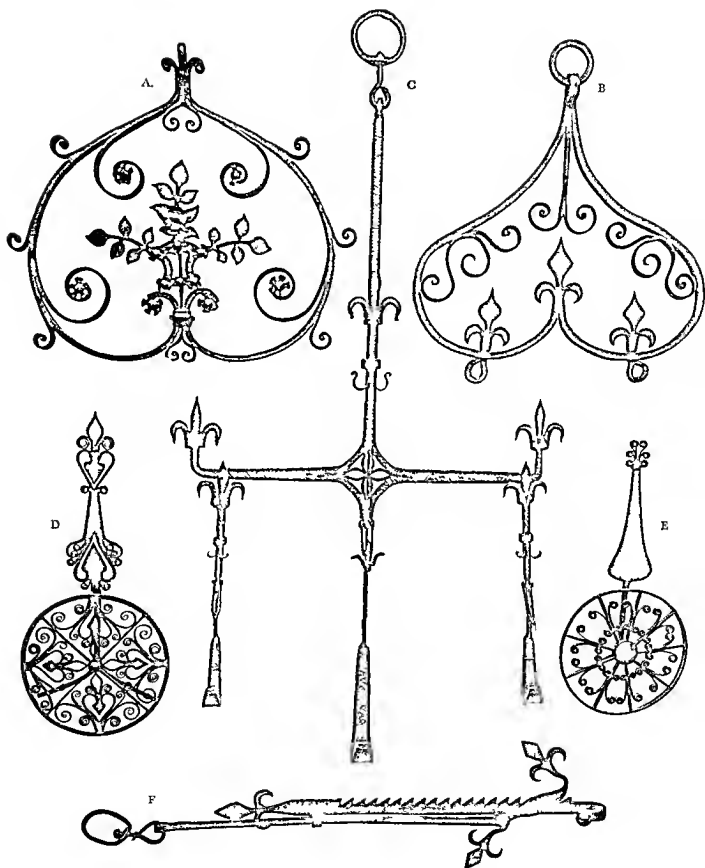




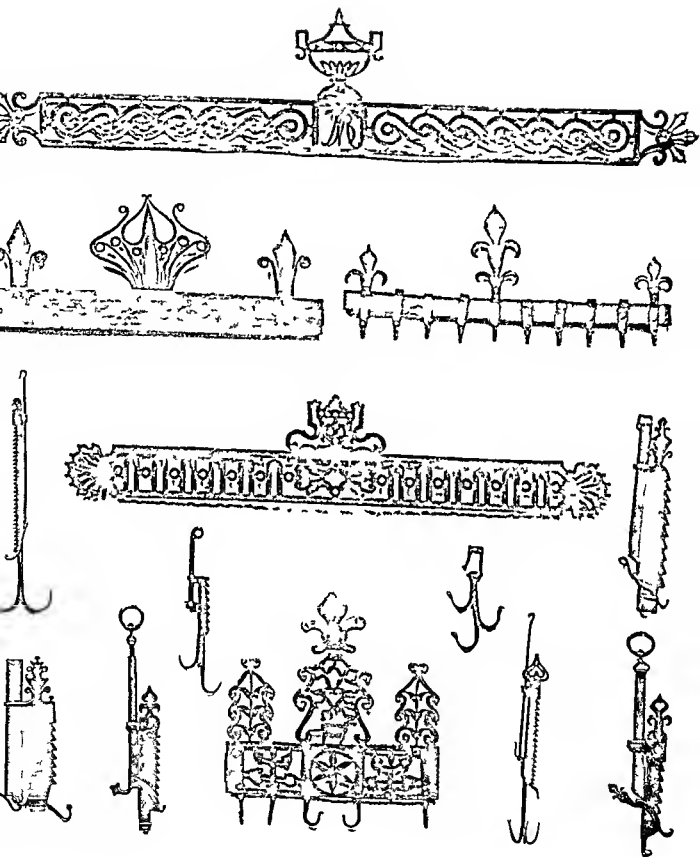


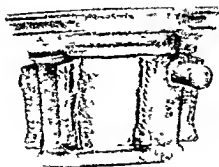
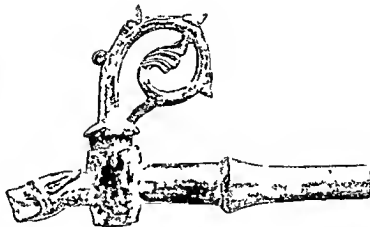


338 A D Griddles with revolving grills E Griddle with stationary grill F Toasters Wrought iron Made in the north and the east of France Sixteenth and seventeenth centuries

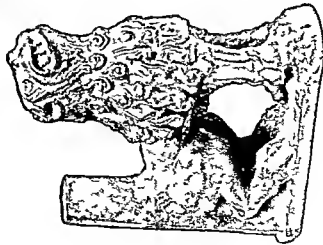
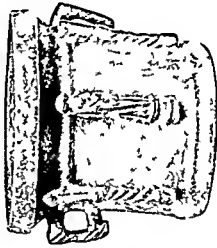
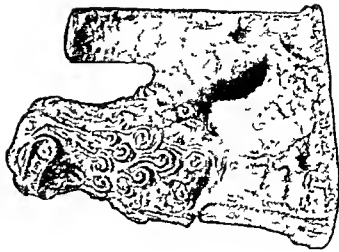
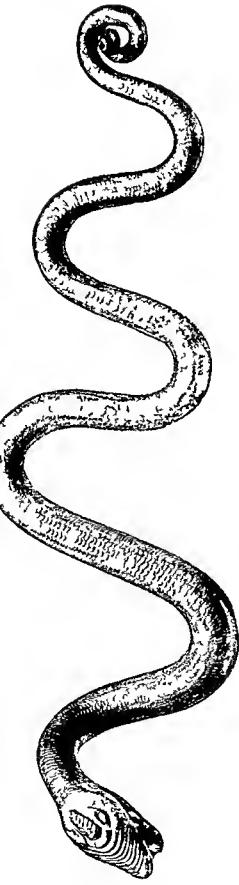


339 A B Upper parts of wrought iron crémallères (trammel hooks) Eighteenth century C Large crémallière with three hooks Fifteenth century D E Gndrons w th revolving grills Wrought iron Seventeenth century F Straight crémallière decorated with fleur de lis Sixteenth century

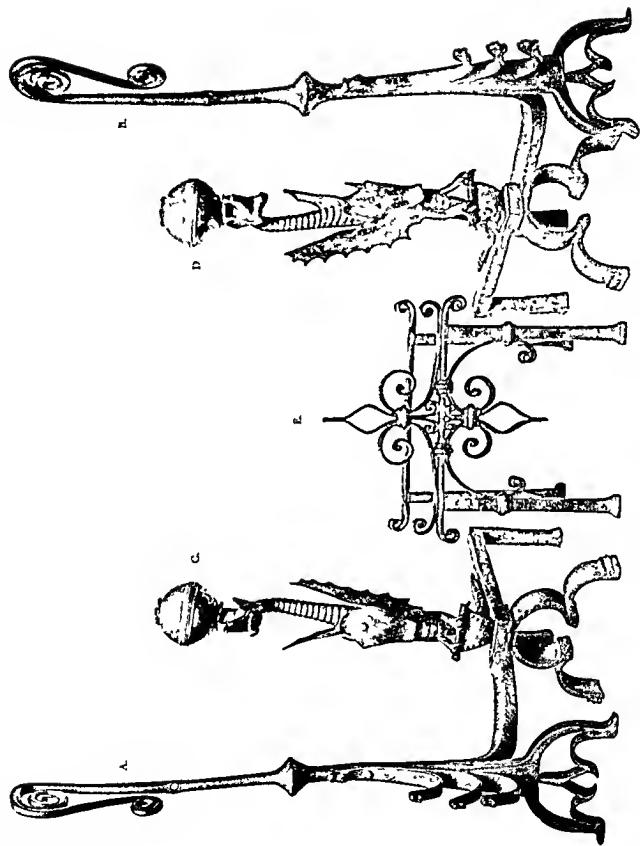




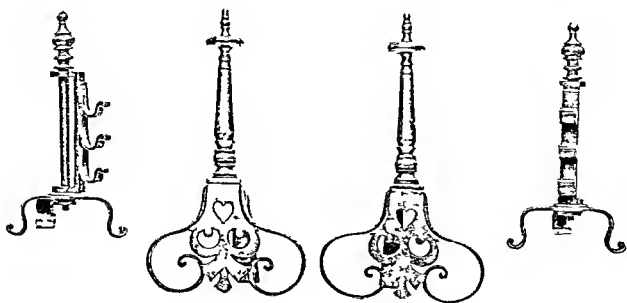
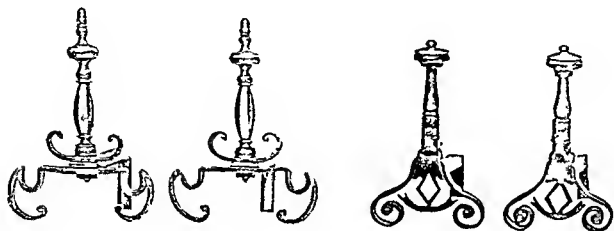
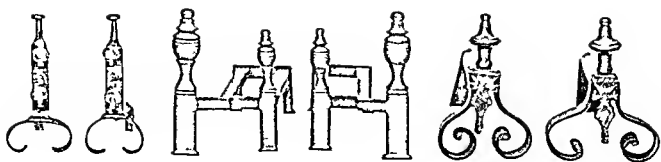
341 Mortars Feet from a reliquary, in the form of lions Cast bronze Sixteenth to eighteenth centuries  
Bronze faucets found during excavations on the site of the former convent of the Dominican Sisters  
known as the "Emmurées" (cloistered) in Rouen Thirteenth century



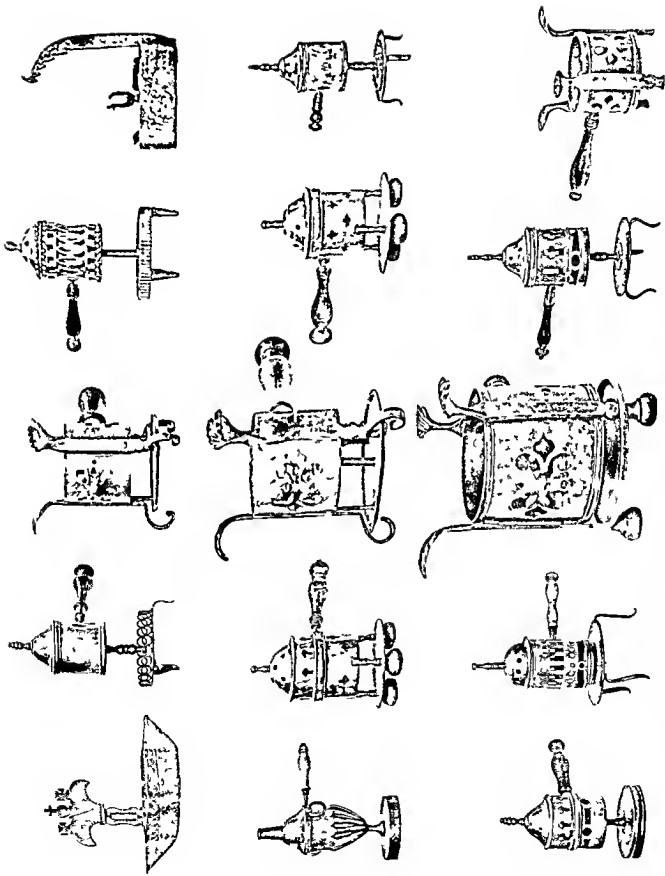
312 top Water spout in the form of a snake From the Chateau de Berry Wrought and chased iron Seventeenth century  
 below left & right Andirons or firelogs Cast iron Fifteenth century  
 center Pestle Cable twisted wrought iron Sixteenth century



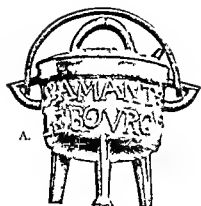
343 A, B Kitchen andirons with uprights terminating in crosser shaped finals Wrought iron French work. Fifteenth century C, D Kitchen andirons with chimeras Wrought iron, repoussé Italian work Sixteenth century E Log rack (trestle for logs) Wrought iron Seventeenth century







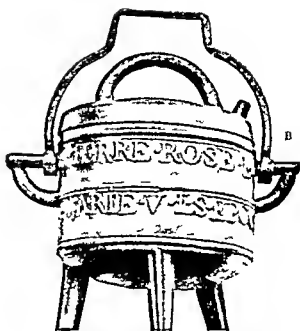
345 TOP ROW, LEFT & RIGHT Two wrought iron crucibles or perfume burners with ivory or wood handles. Some have perforated covers. Iron and steel. Seventeenth and eighteenth centuries



A.



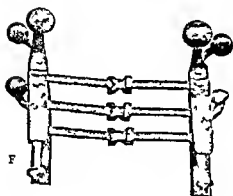
G.



B.



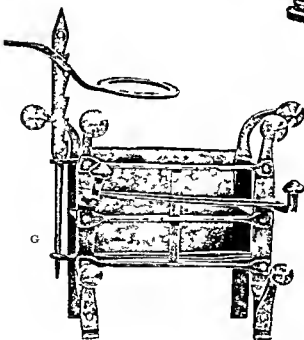
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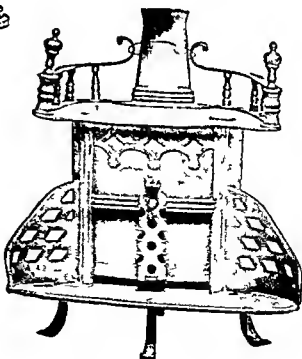
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E.

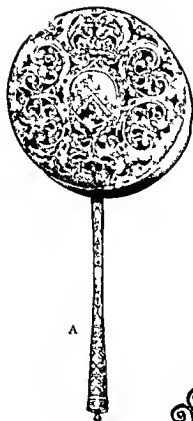


G.



H.

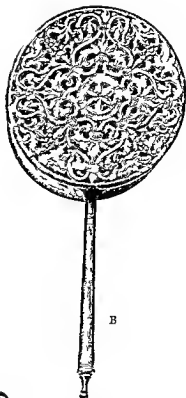
346 A B Cast iron cooking pots with inscriptions E eighteenth century C E Salt cellars Etched iron  
Seventeenth century F G Models of fire grates Wrought iron Eighteenth century H Model  
of a stove Wrought iron Eighteenth century



A



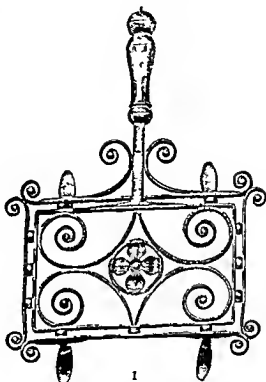
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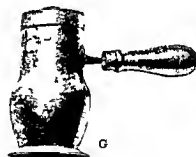
B



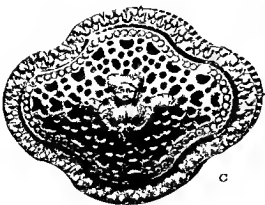
F



I



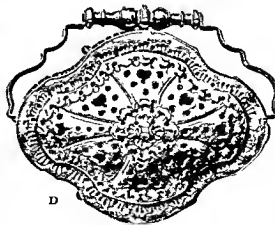
G



C

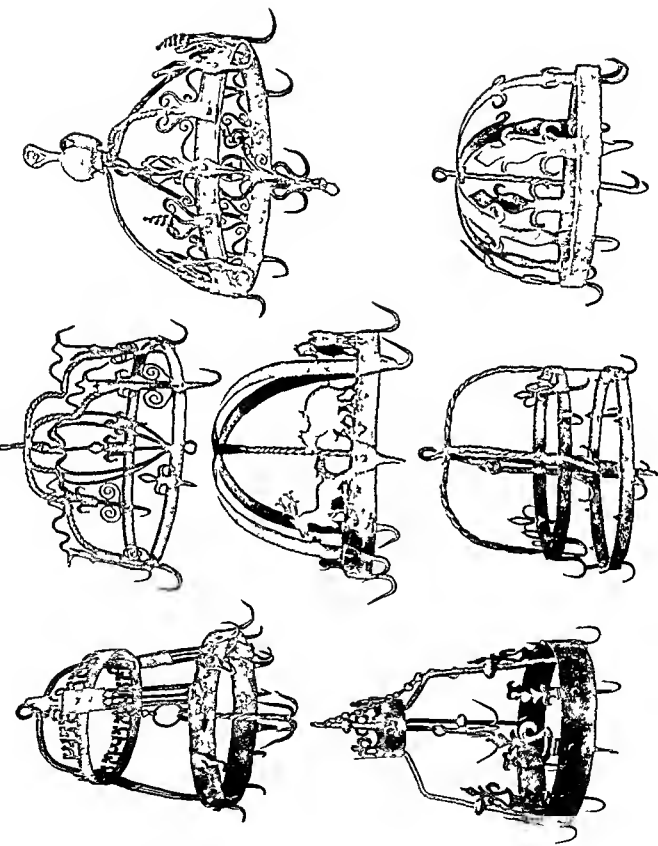


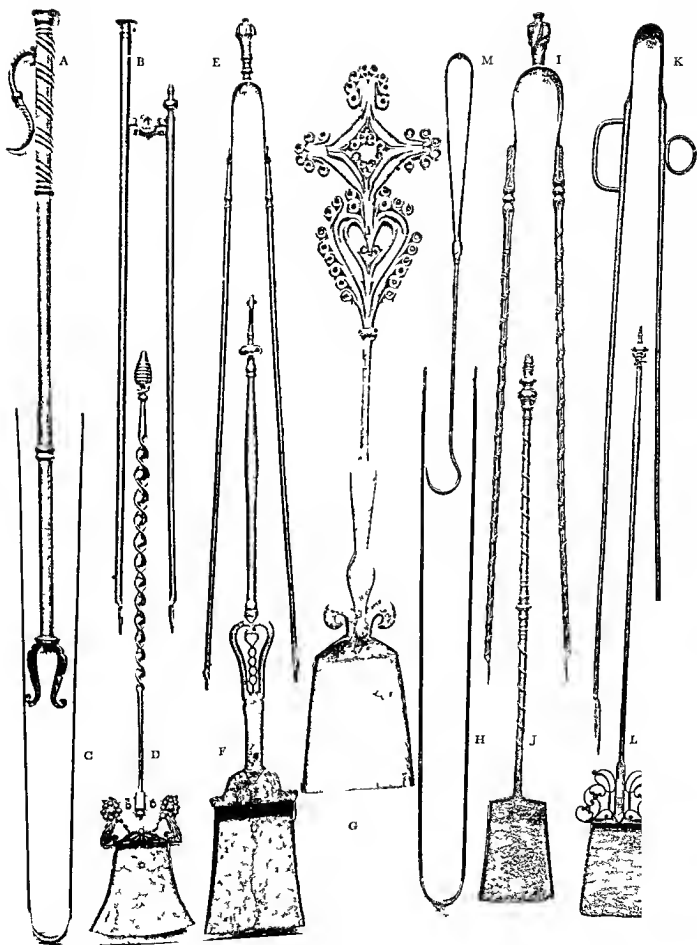
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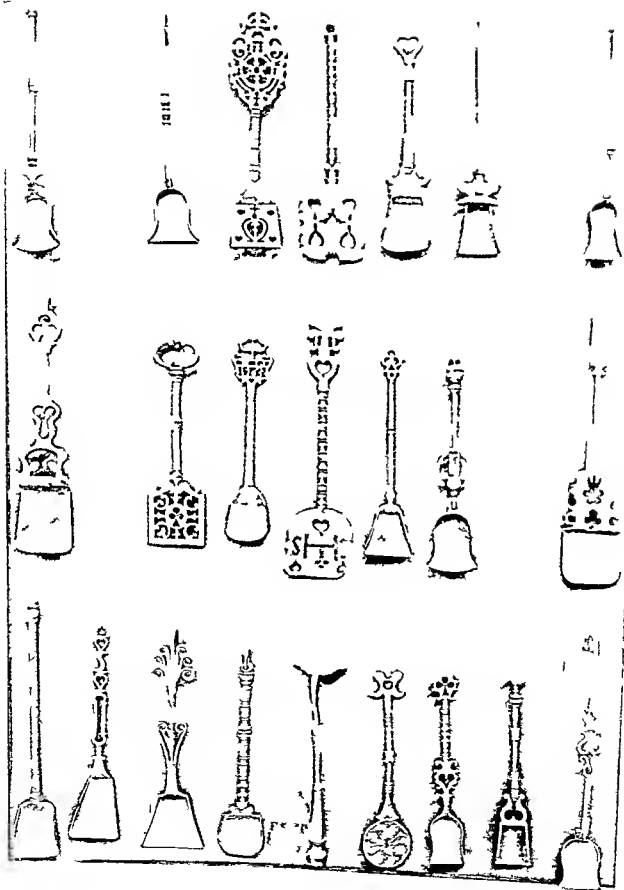
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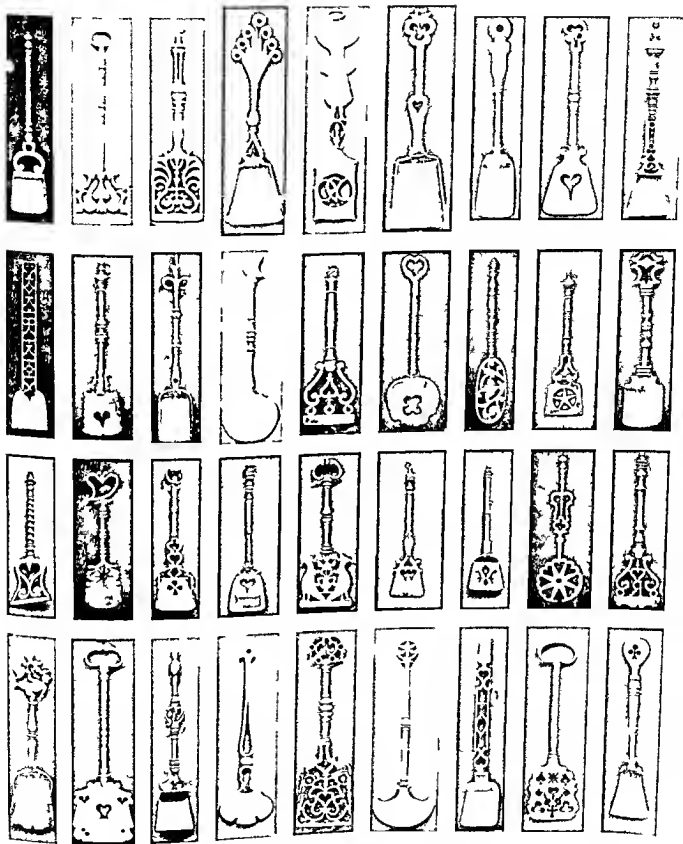
347 Warming pans (A B) and foot warmers (C D) Repoussé iron Seventeenth and eighteenth centuries  
E-G Water jugs Wrought iron H Jingle bell Cut out iron Eighteenth century I Flatiron rest  
Wrought iron Eighteenth century

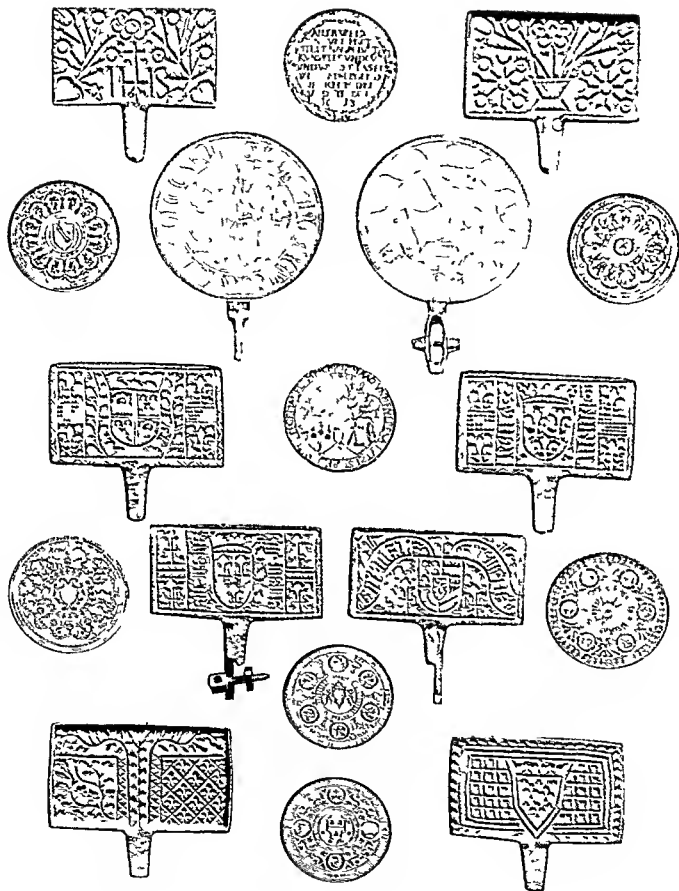




349 A Barrel bellows B Combination of fire tongs with barrel bellows C-L Shovels and tongs  
M Fire hook Wrought, engraved and chased iron Seventeenth and eighteenth centuries



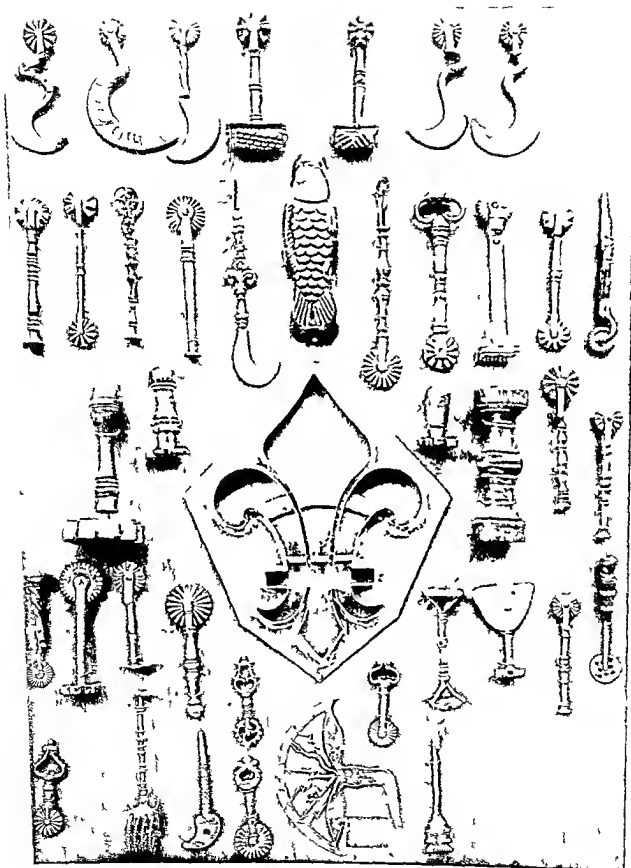


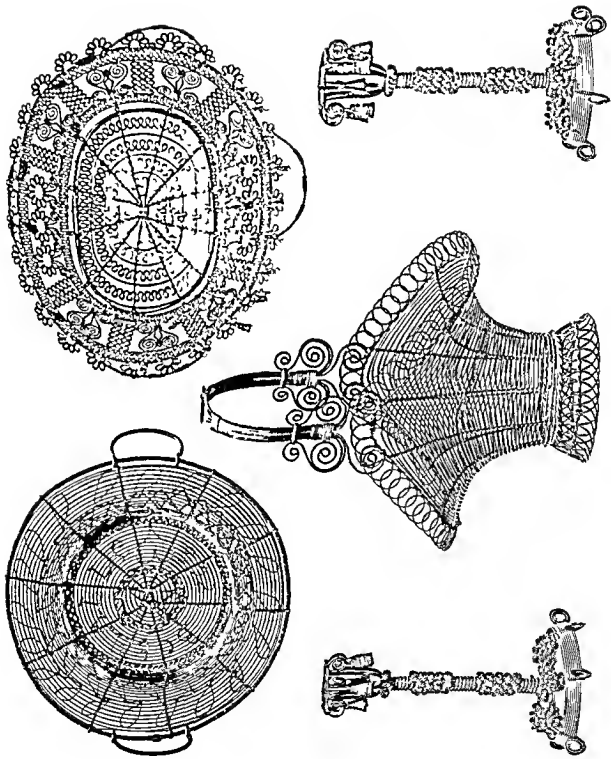


352 Waffle irons and wafer molds Wrought iron swaged and chased Fourteenth to eighteenth centuries The piece in the center bears the arms and names of a German or Swiss burgher and his wife ( sin eagemahel ) The inscription on the piece at top center dated 1613 means Everyone's mind and heart yearns for pleasure art the honor and possessions and when they obtain this they lie down and die

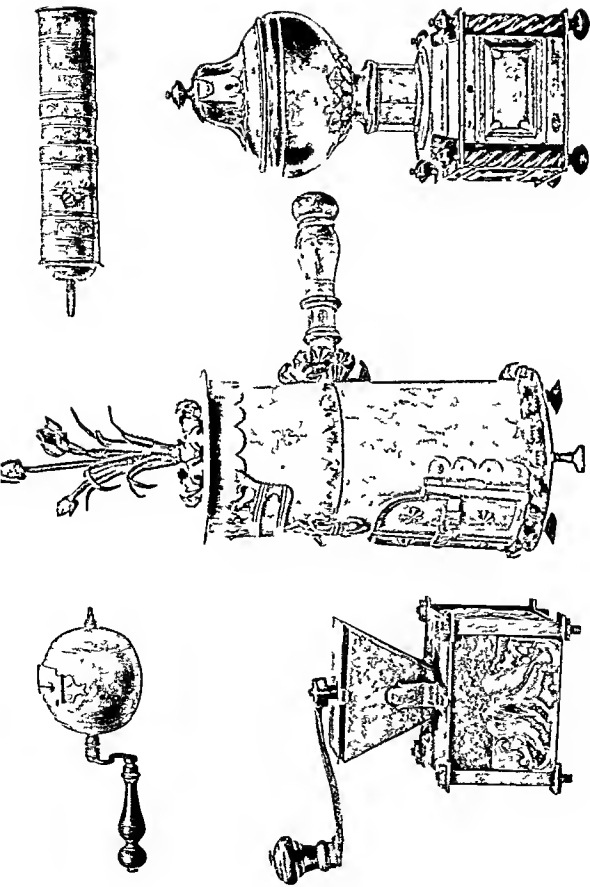




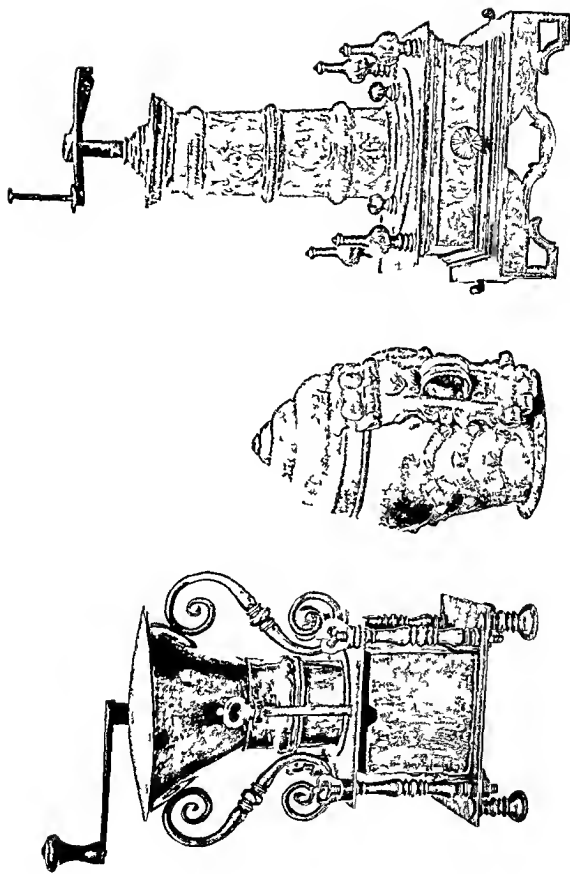




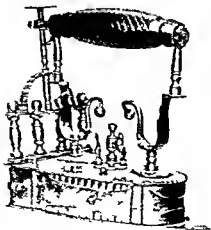
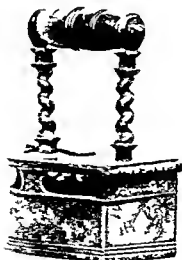
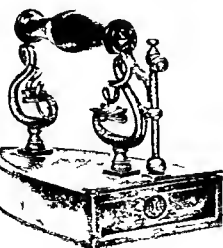
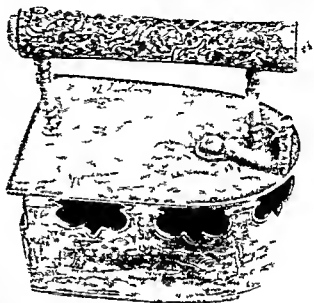
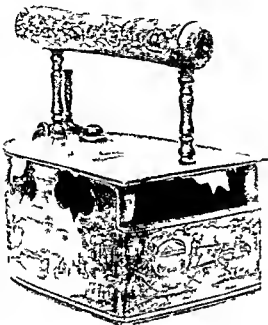
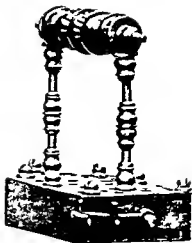
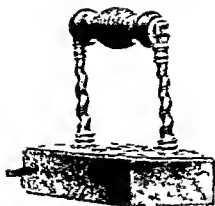
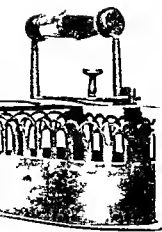
335 Household utensils of round iron wire or of strip iron, made at the bench. ABOVE Bread baskets. BELOW, the nineteenth century. CENTER Basket. BELOW, LEFT & RIGHT Candlesticks. Iron fluted. End of the eighteenth and beginning of



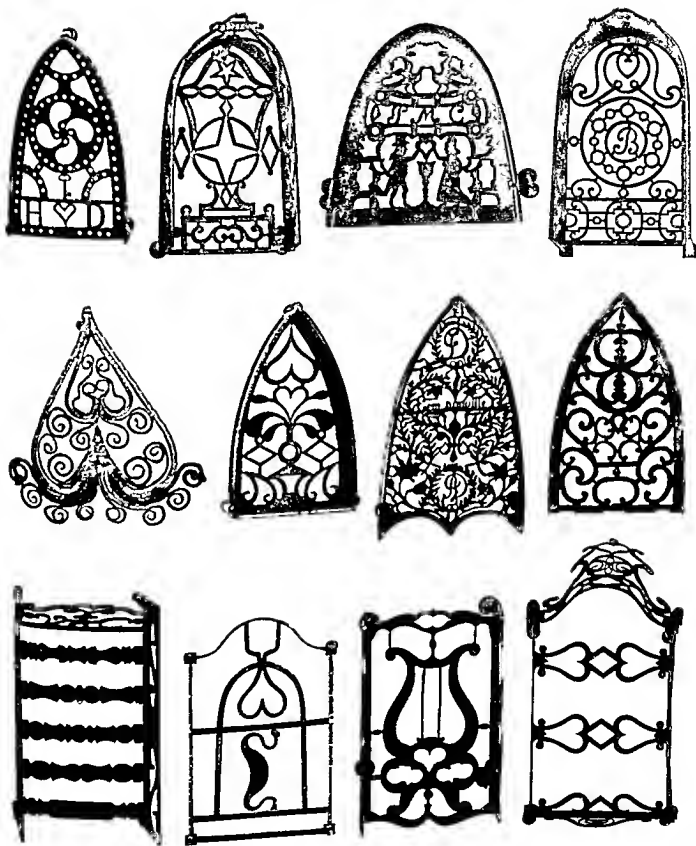
356 Coffee mill with applied decoration of repoussé iron 17th century Coffee roaster, with applied decorations of wrought and repoussé iron on top a wrought iron nosegay of three tulips 17th century Travelling coffee mill 18th century Space mill in the form of a vase mounted on a square base with cable twisted columns at the corners 18th century



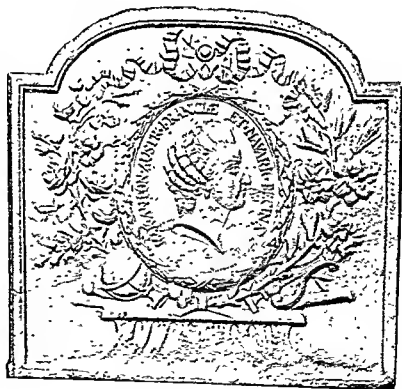
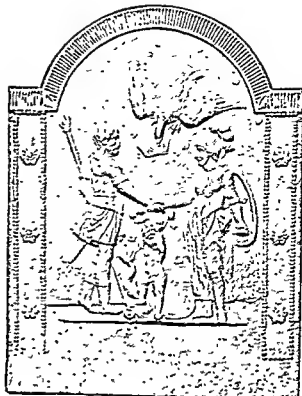
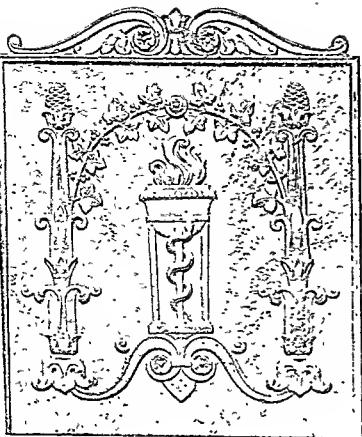
357 Coffee or spice mills (left & right) and a spice box (center) Chased iron and engraved iron  
Seventeenth century



358 Flatirons in which were placed hot coals or a bar of heated metal. The one in the center has a handle of engraved and polychromed bone. It is dated 1633 and bears the name and coat-of-arms of Elizabeth Amelia, Madeleine Countess Palatine of the Rhine and Duchess of Bavaria. Wrought and chased iron. Seventeenth and eighteenth centuries.

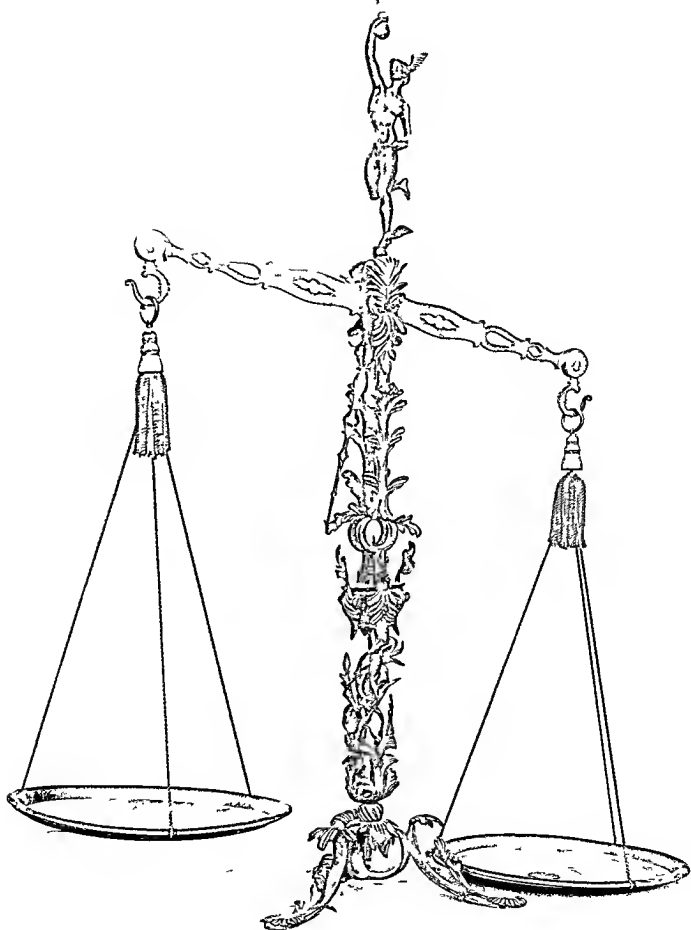


359 Flatiron rests Wrought and pierced iron Seventeenth and eighteenth centuries One bears the inscription "Ermenonville" and the monogram AD within a wreath

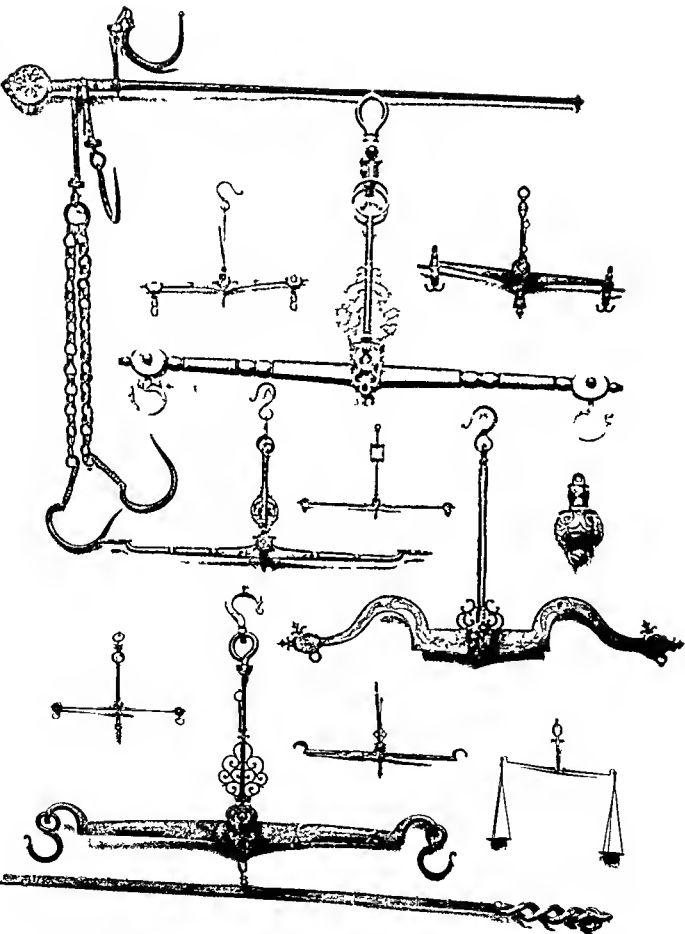


360 Cast iron firebacks TOP, LEFT TO RIGHT Emblems of a pharmacist; marriage of Henry IV with Maria de' Medici. BOTTOM, LEFT TO RIGHT: Saint Eligius; Marie Antoinette of Austria, Queen of France and of Navarre. Seventeenth to nineteenth centuries.

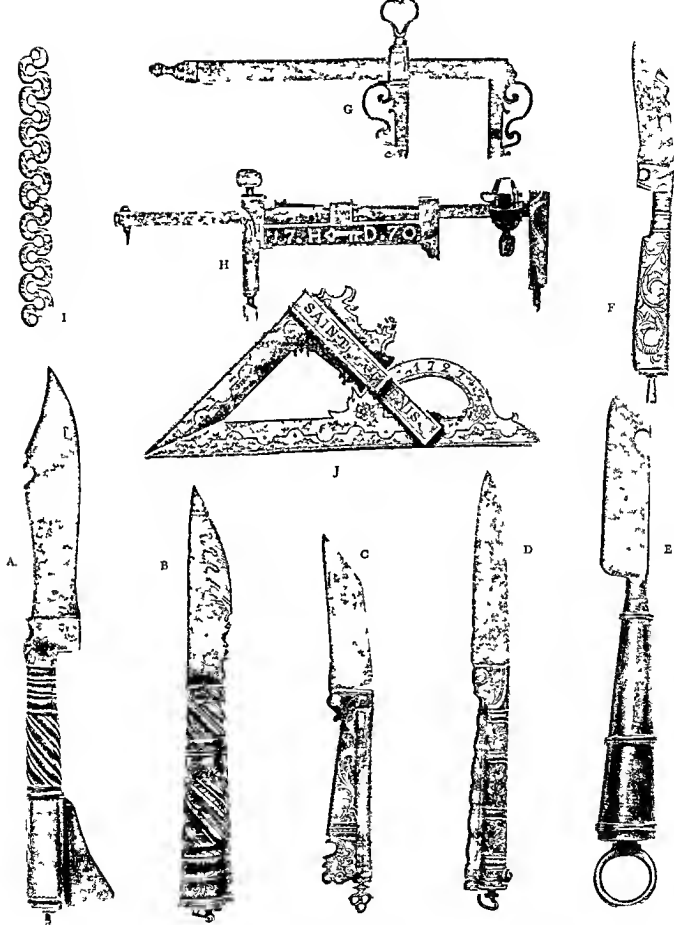




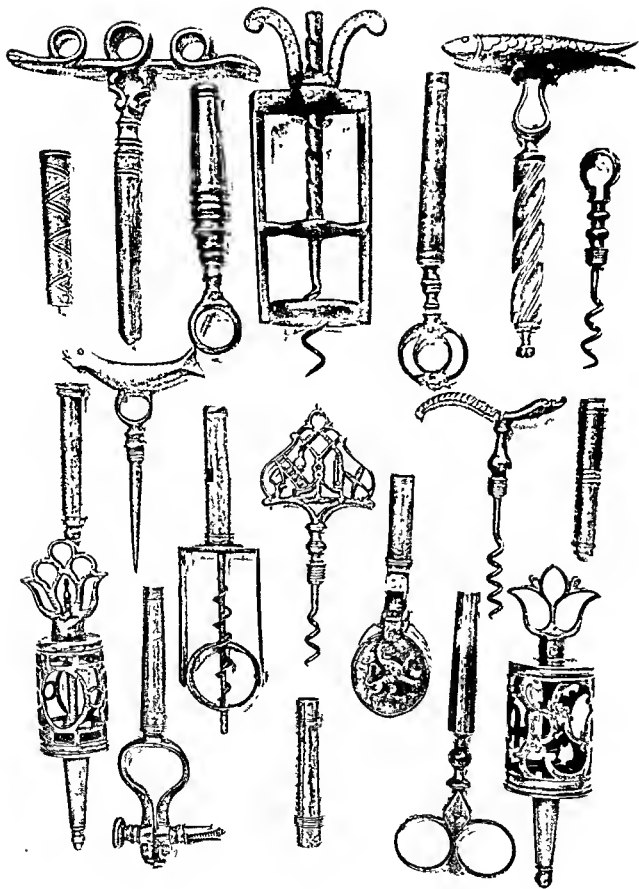
361 Money changer's scales. The stand is of wrought iron, cut out and chased. On top is a cast iron statuette of Mercury. Eighteenth century.

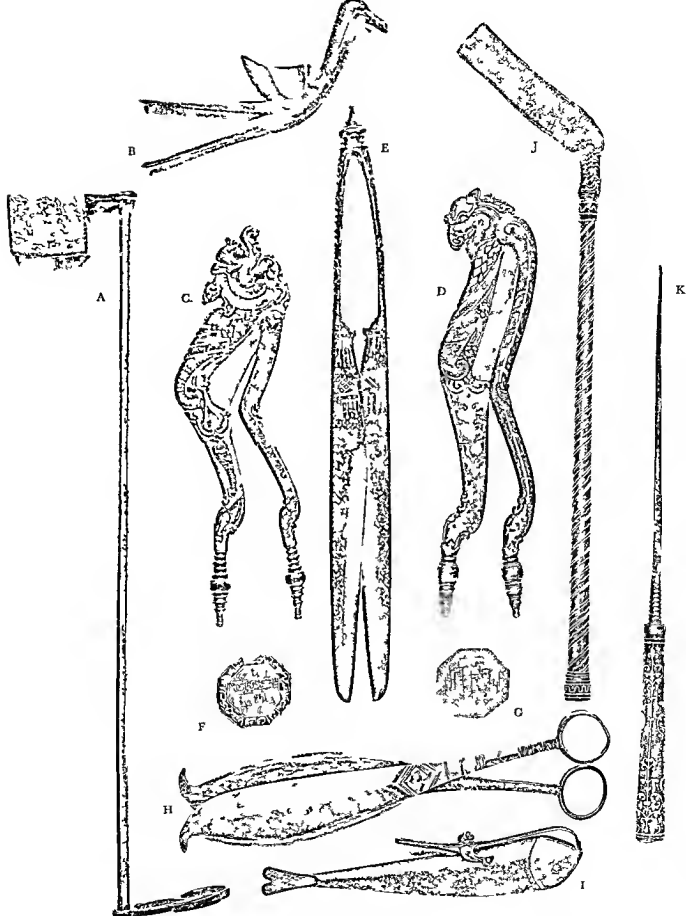


362 Steelyard with weight beams of balances and gauge Wrought and cut-out iron and chased  
 iron Seventeenth and eighteenth centuries

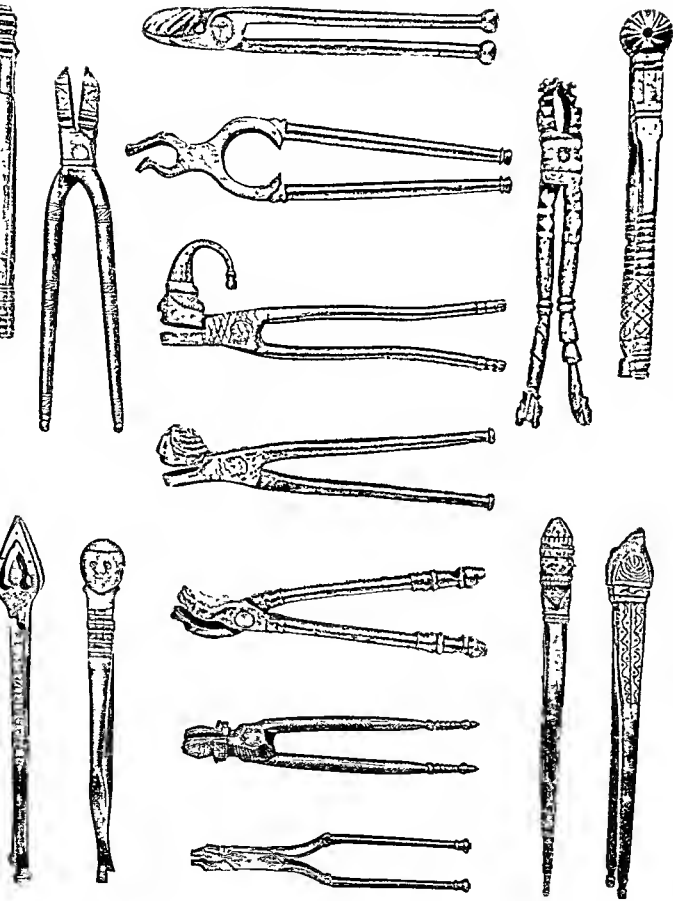


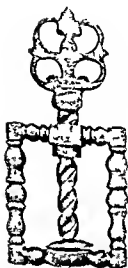
363 A F Scales or knives with scale beams (known as Roman balances) concealed in their handles Iron or copper Seventeenth and eighteenth centuries G H Sliding rule measures for cobblers or farriers I D... plate or caliper J Engraved iron compass Wrought iron and steel Seventeenth and eighteenth centuries

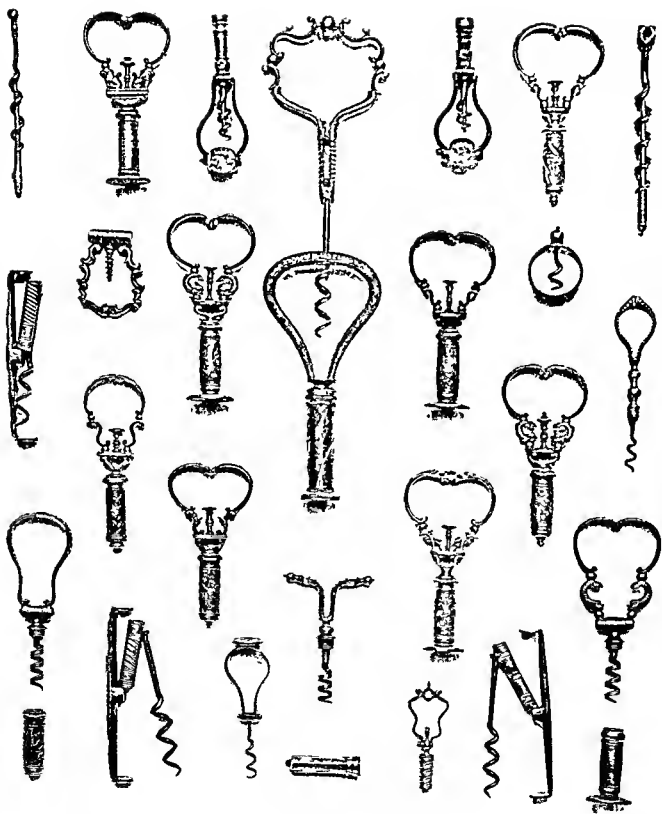




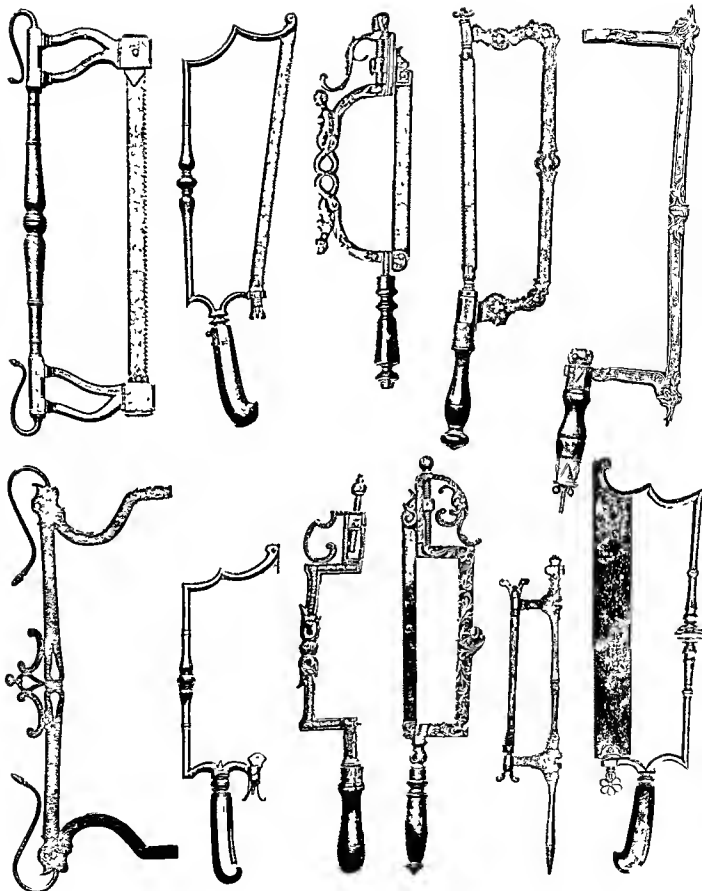
365 A Snuffer from a mosque B Bullet mould in the form of a bird C D Betel cutters E Shears F G Amulet boxes worn on the upper arm H Scissors I Powder horn J Riding crop K Stiletto Chased and damascened iron Indo-Persian work



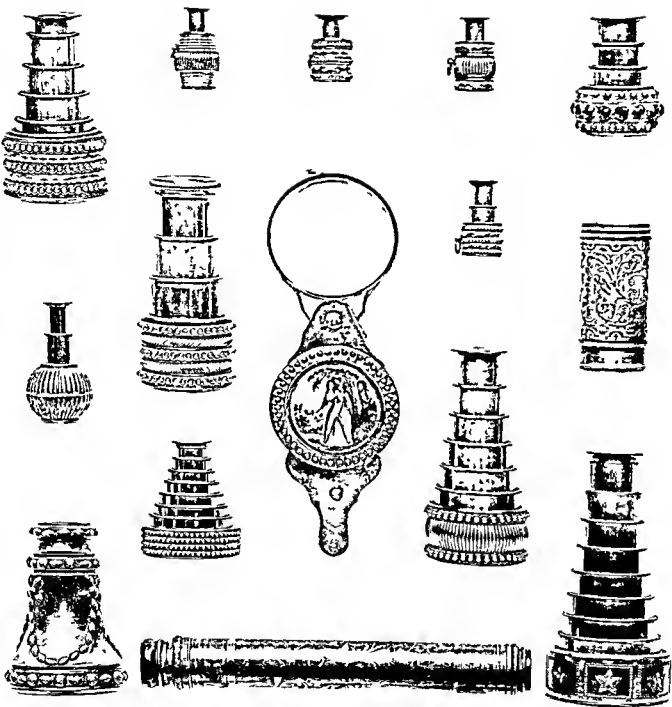








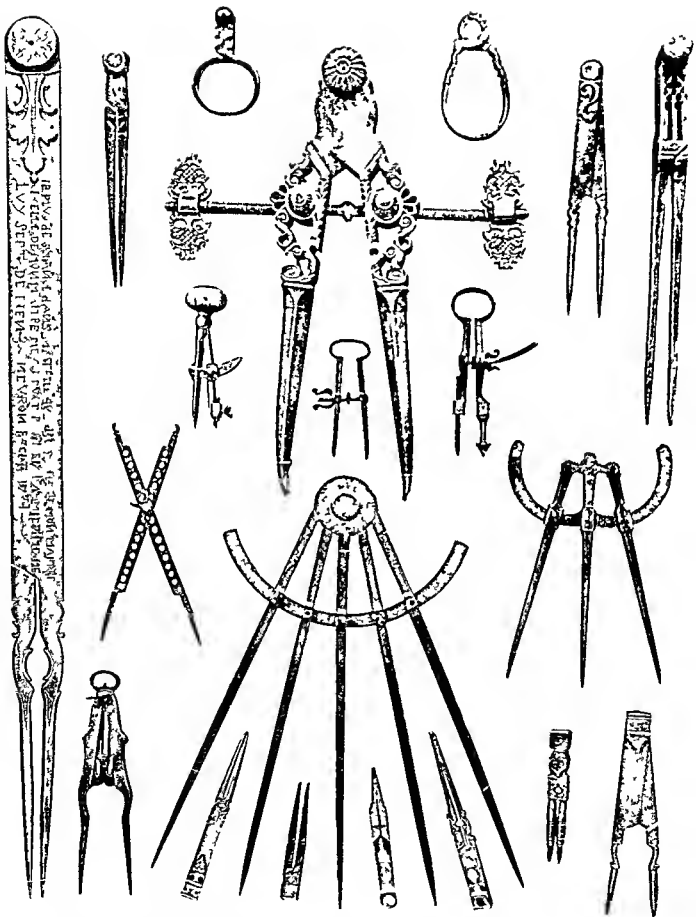
369 Surgeons' and butchers' saws and mountings Wrought and chased iron  
French and German work Seventeenth and eighteenth centuries



370 Lorgnettes with single eyeglasses, with mountings of wood or metal decorated with steel beadwork. End of the eighteenth century and Empire period. One bears the inscription "Galeries du Louvre". CENTER: Magnifying glass mounted in gulloched and beaded steel, with a painted enamel in the center.

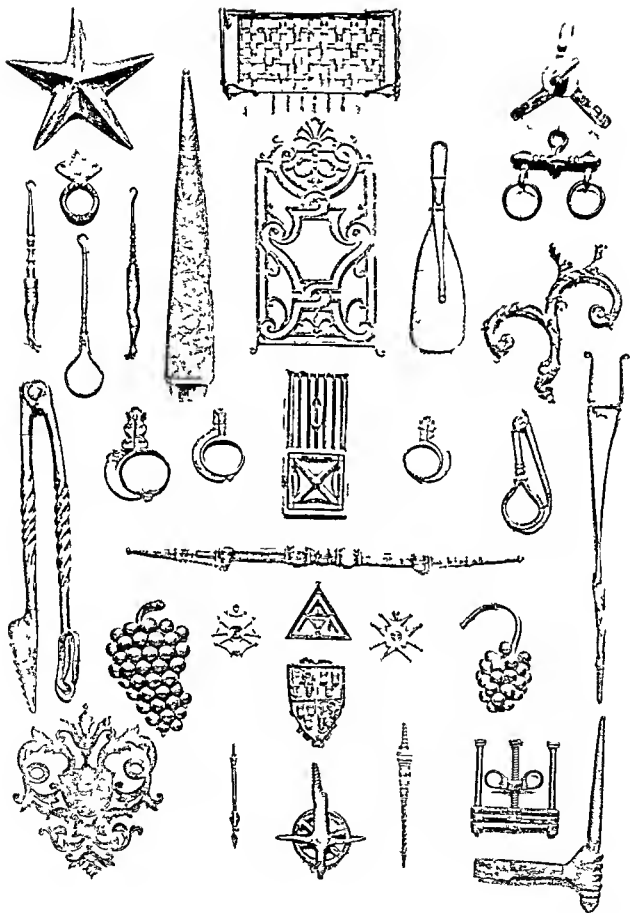


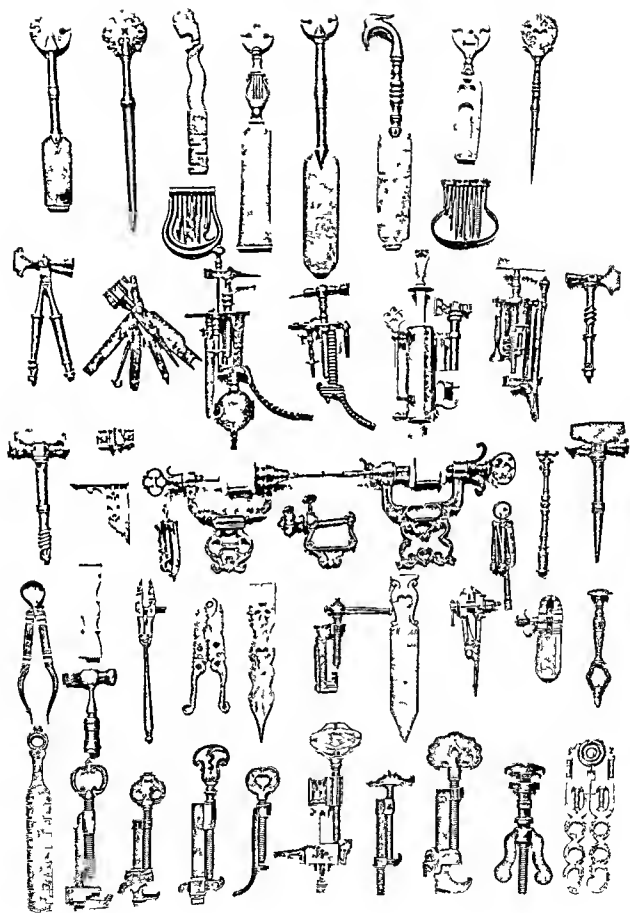
371 Dies for striking medals box covers and insgnia of lightweight metal Chased steel Eighteenth century  
 Inscriptions L'AMOUR MAGITEN (Love the magician) PORTIER CONSIGNE DE PLACE (Gatekeeper) PROPAGATION  
 DE L'EMPIRE (Continuation of empire) The bottom medal shows Henry IV and Maria de Medici

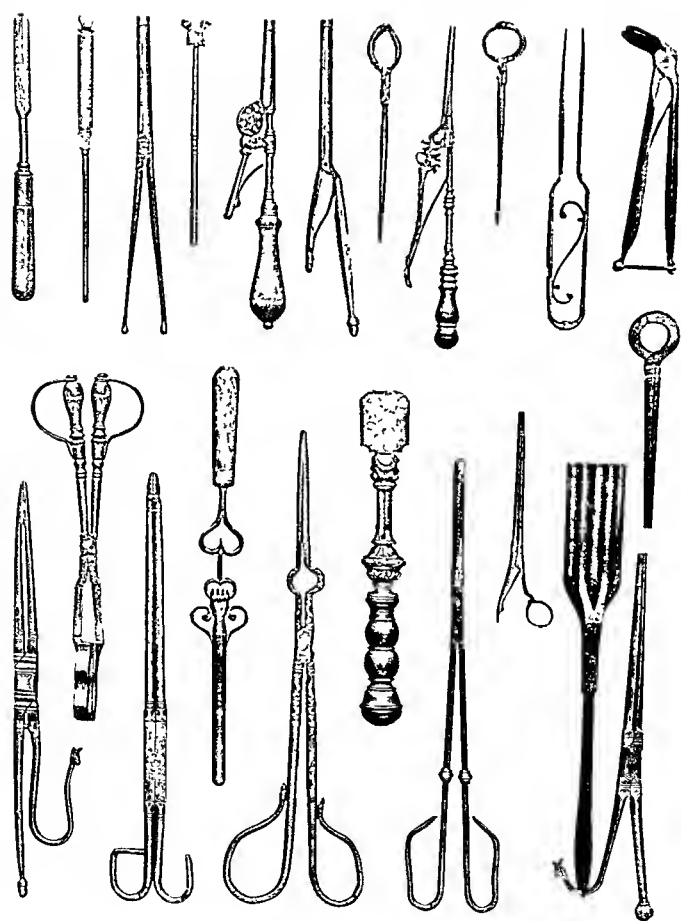


372 LEFT Carpenter's compass with inscription meaning "There is [no?] more wisdom in my head than in my master's. If my master's doesn't guide me well, mine is worthless to him. Made by Neyron 1751." OTHERS: Compasses for locksmiths, draftsmen, and sculptors. Chased iron and steel. Eighteenth century. TOP CENTER: Compass with binding screw. Chased steel. German work. Eighteenth century.



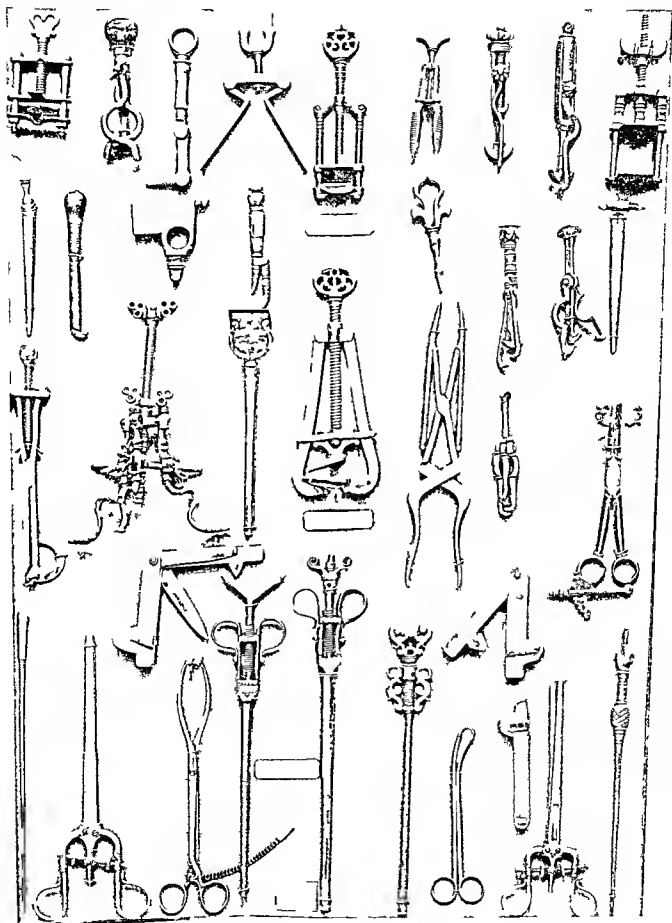




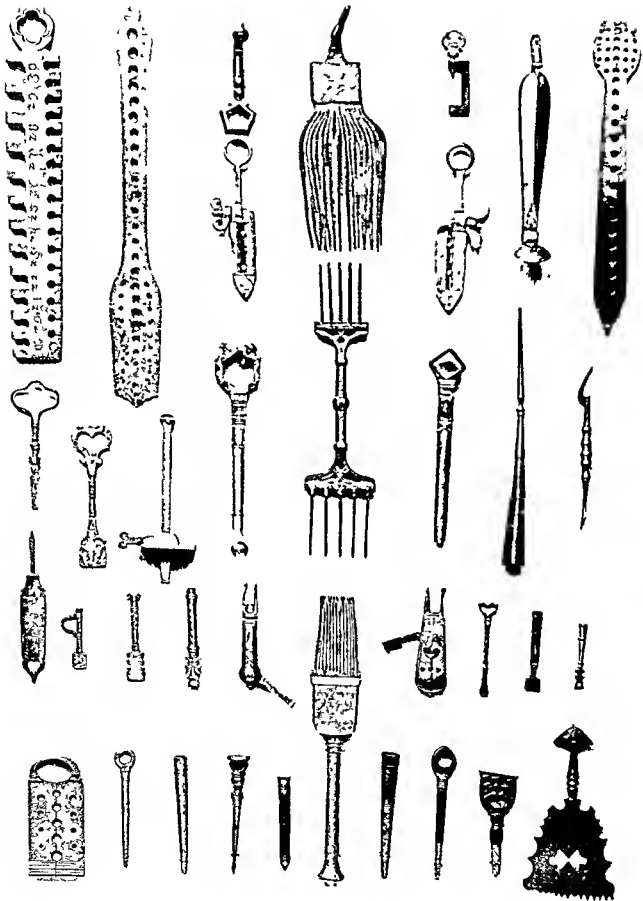


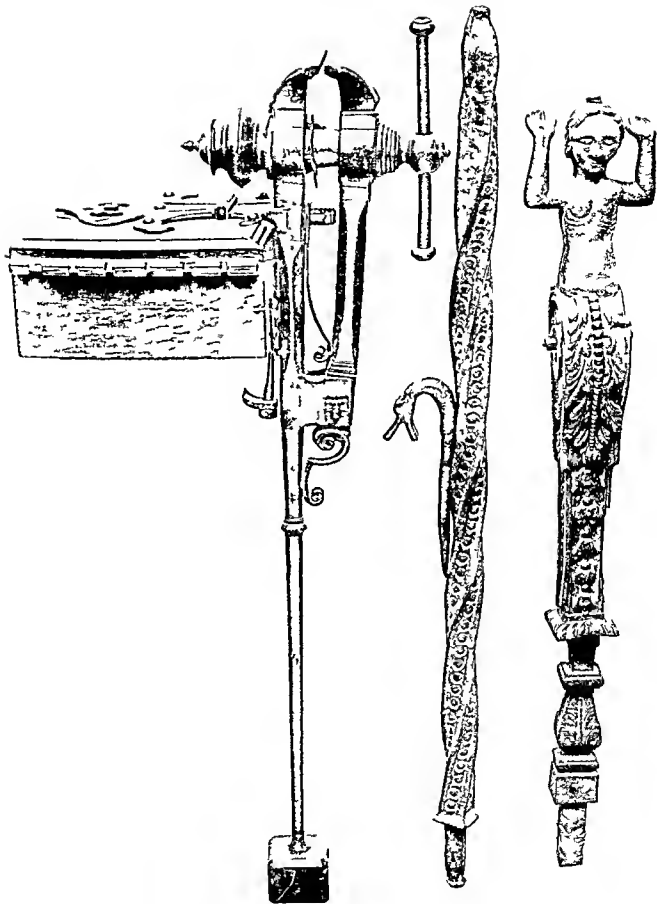
376 Hairdresser's tools Curling and waving irons, moustache irons, irons for smoothing wigs, etc  
 BOTTOM ROW, FOURTH FROM LEFT 'Laundress' bonnet-crimping iron (a hand holding a heart)  
 Wrought iron and chased steel Seventeenth and eighteenth centuries



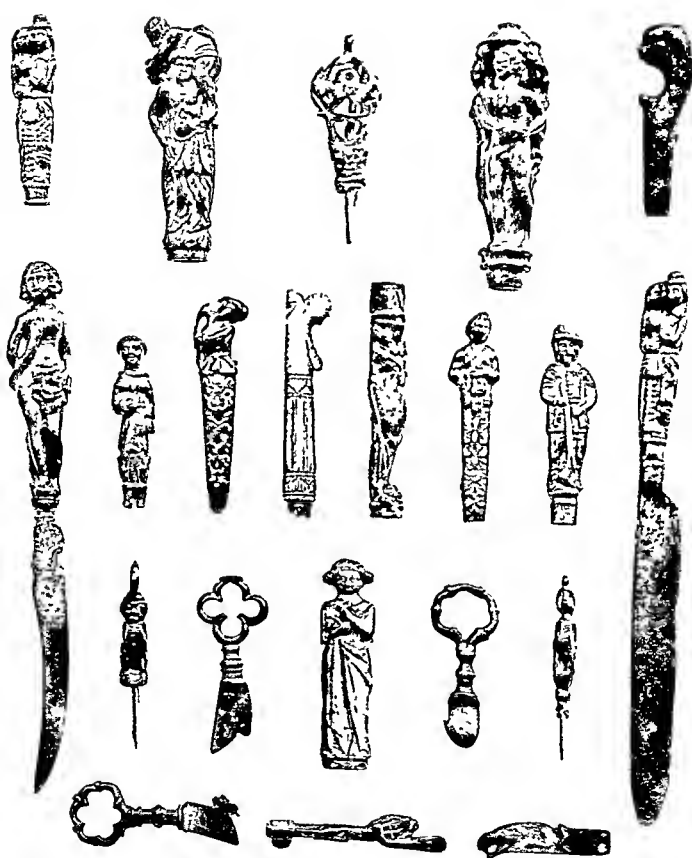


377 Surgical instruments clamps fold ng bistour es retractors pel cans dental hooks automatic lancets  
drills for trepanning dilators perforators probes speculums instruments that belonged to Guy de  
Chauliac Maggi and others Iron and steel Fifteenth to nineteenth centuries

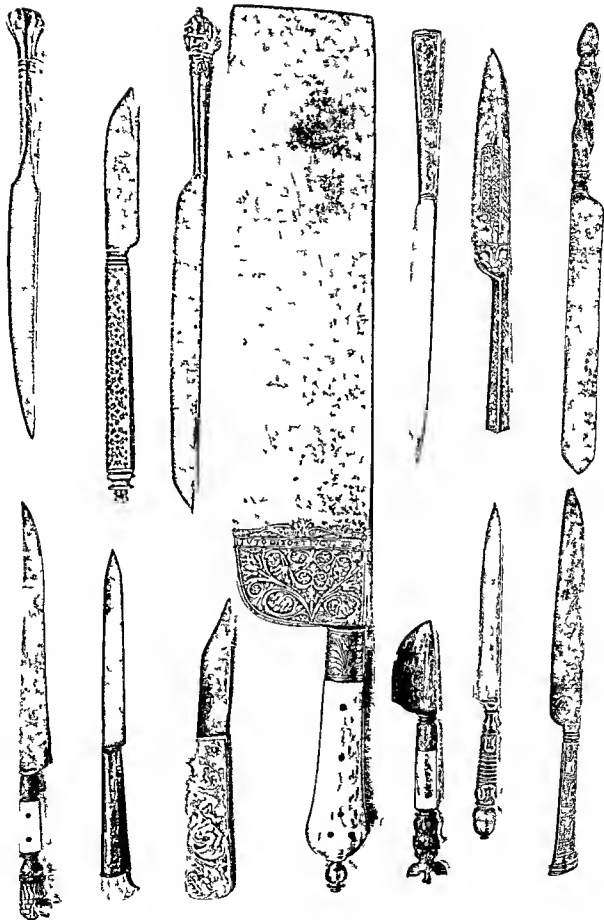




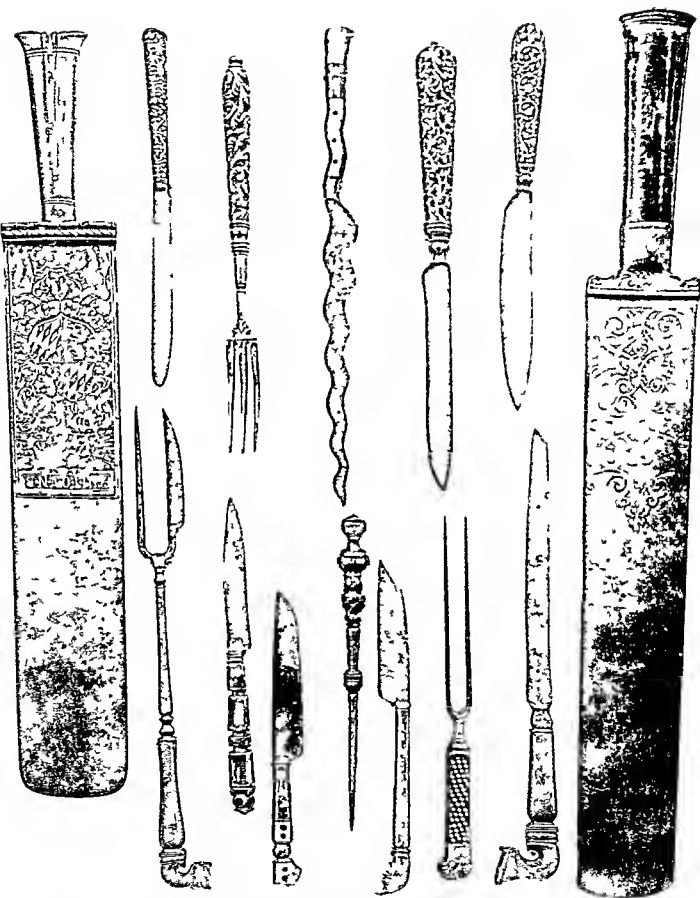
379 LEFT TO RIGHT Locksmith's bench vise Engraved and chased iron Eighteenth century Window bar of cable twisted iron with engraving done on hot iron Fifteenth century Terminal newel post of a stair railing in the form of a caryatid supported by a foliate console Chased iron Strasbourg Seventeenth century



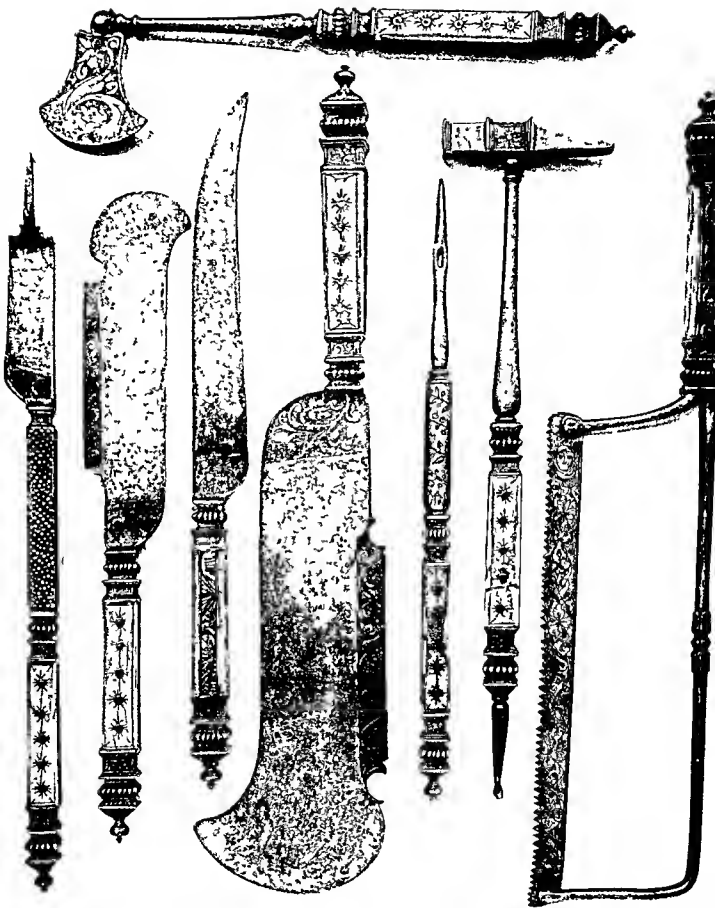
380 Knife handles carved in wood, bone, and ivory Knife handles of chased bronze, decorated with enameled Knives for opening green nuts, with round or quatrefoil handles Bronze Thirteenth to sixteenth centuries

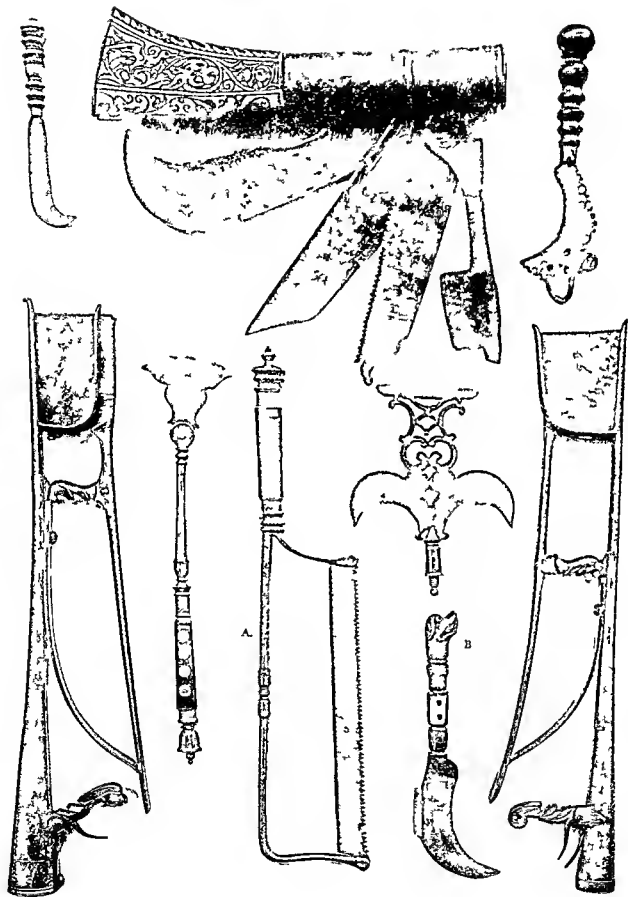


381 Table knives with handles decorated with mother of pearl plaques or with silver inlays. BOTTOM THIRD FROM LEFT: Clasp knife with handle of carved ivory. CENTER: Pharmacist's knife with an inscription engraved on the heel of the blade: *Tuto cito et iucunde* (Safely swiftly and happily). Sixteenth century.



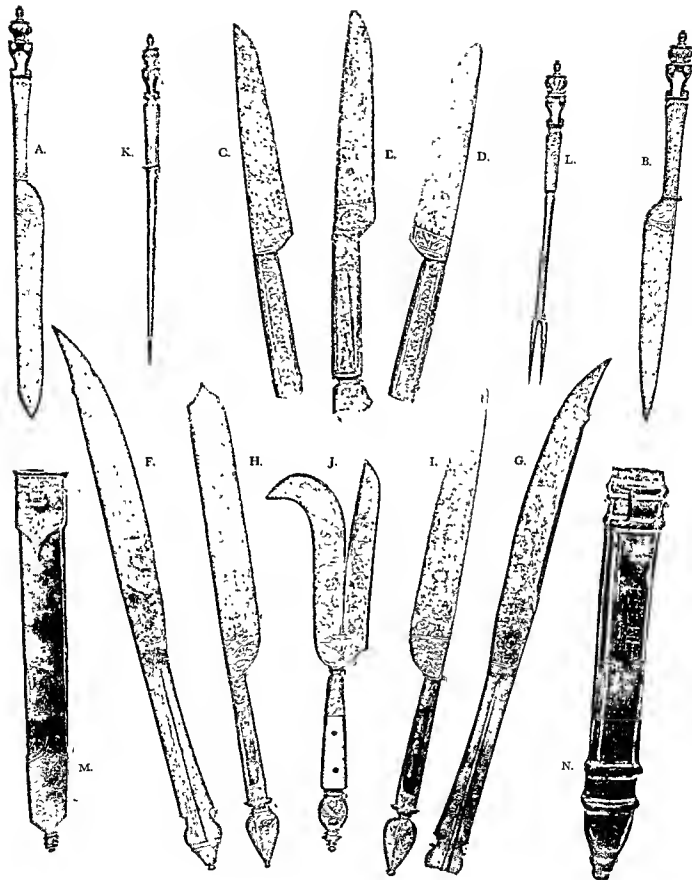
382 LEFT Iron serving knife with the arms of Bavaria etched on the blade RIGHT Serving knife decorated with an etched arabesque design Knives forks and an awl with handles of wood mother-of-pearl TOP CENTER Knife with wavy blade Sixteenth century



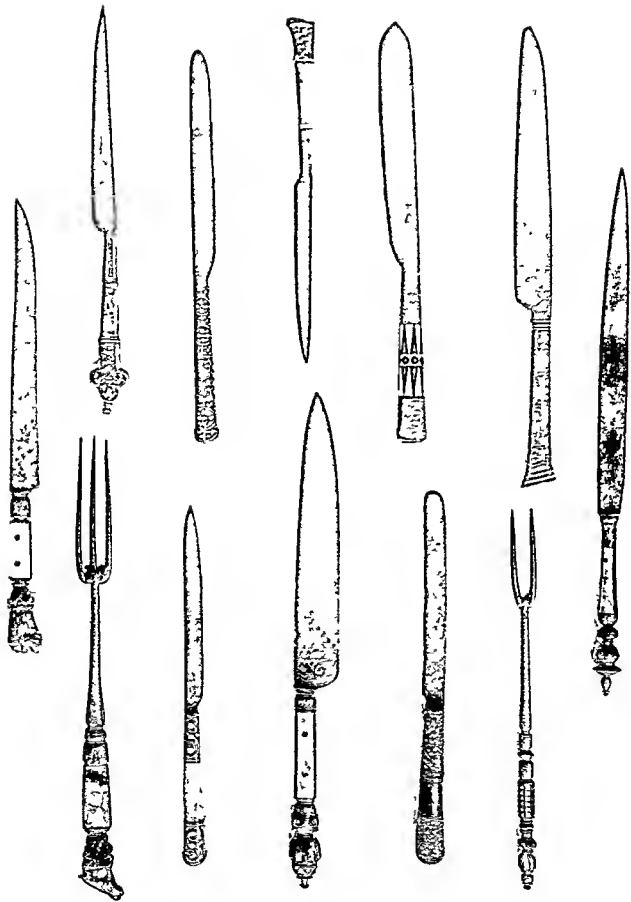


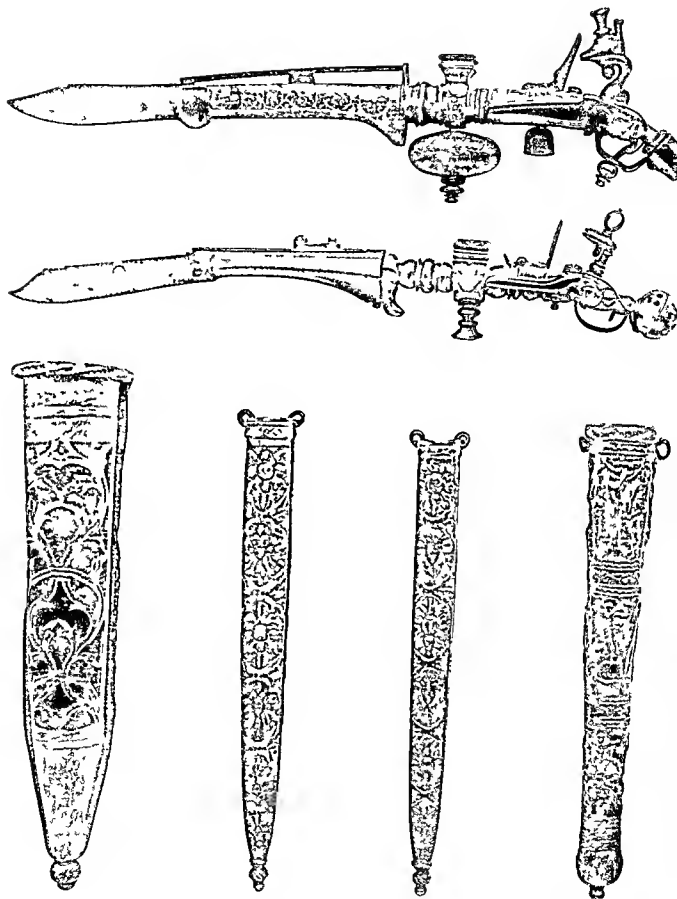
384 Tools for tree care: gardener's kit (knife with several different blades) pruning shears hand bill tool for removing branches infested with caterpillars etc. A B Hunter's saw and folding paring knife. Sixteenth century



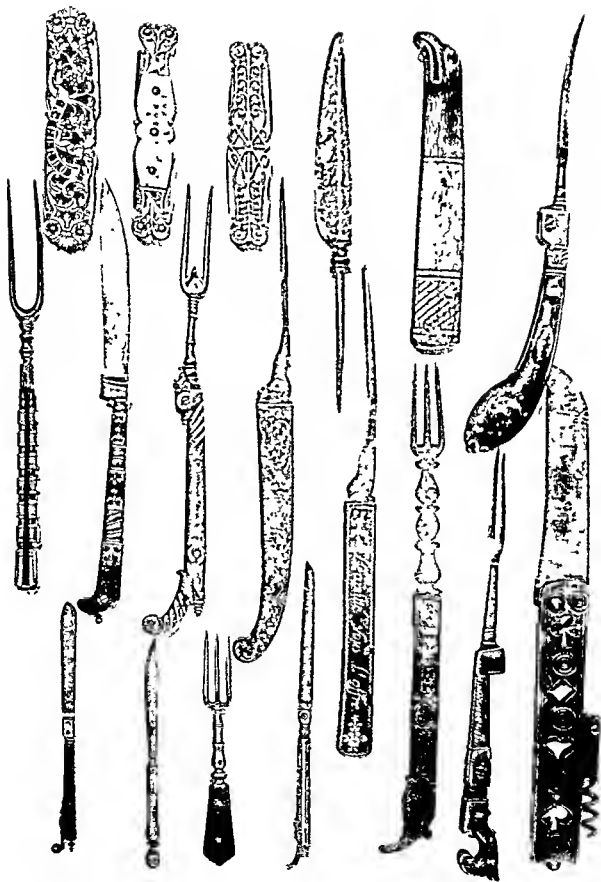


385 A-I: Table knives, separating into two or three knives, known as "knives for friends" J: Knife for a one-armed person. K: Knife sharpener. L: Fork. Engraved, parcel-gilt iron and steel. Handles with inlays of mother-of-pearl or colored stones. Sixteenth century. M, N: Knife sheaths. Tooled leather. Sixteenth century.

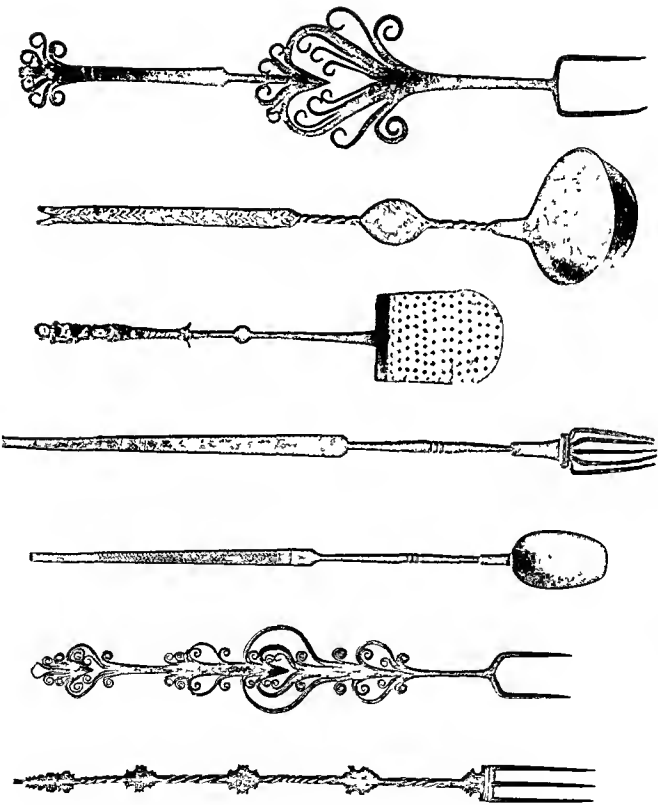


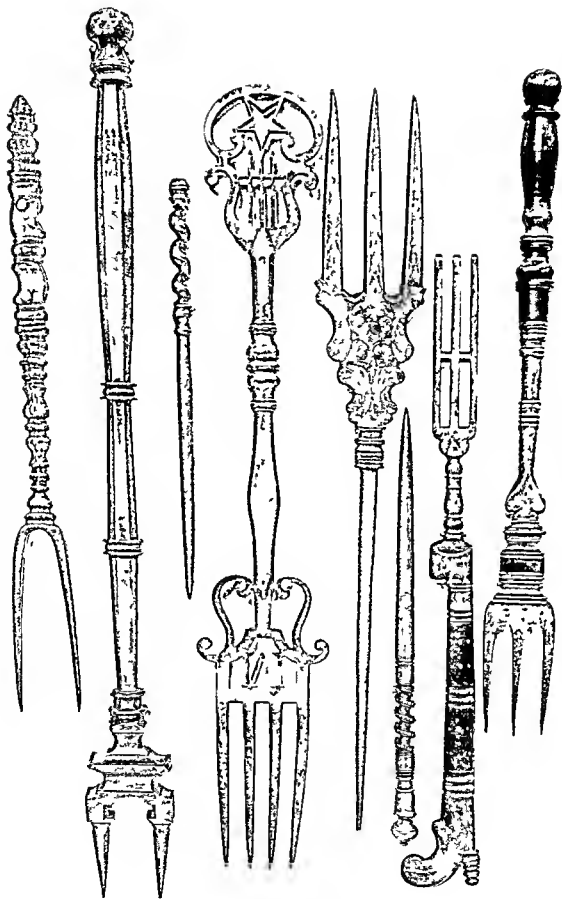


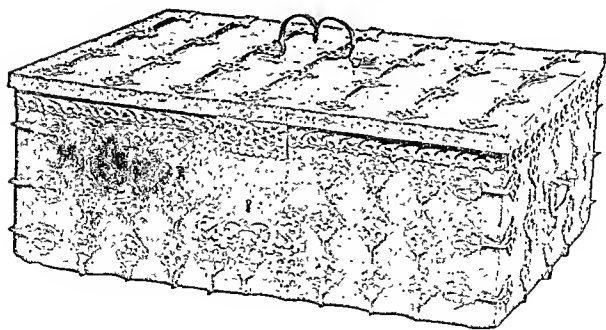
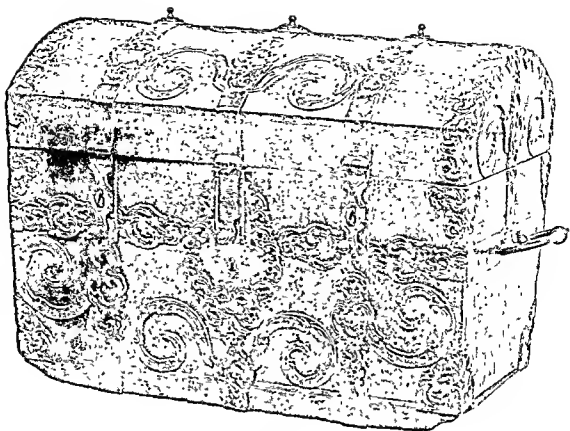
387 ABOVE Pistol knives in various combinations. Steel damascened with gold and silver. German work. Seventeenth century. BELOW Knife sheaths of openwork iron and repoussé iron. Swiss or Rhenish work. Sixteenth and seventeenth centuries.



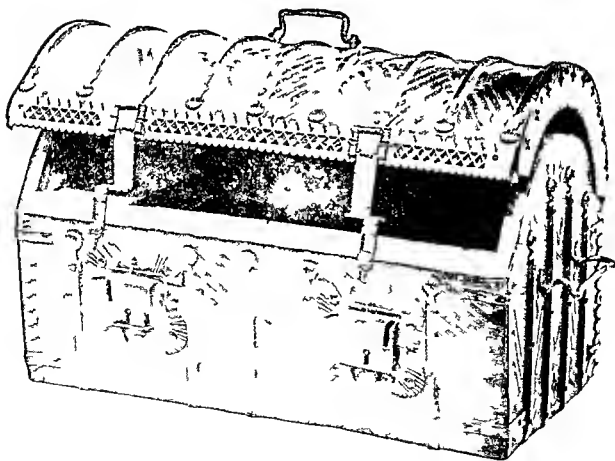
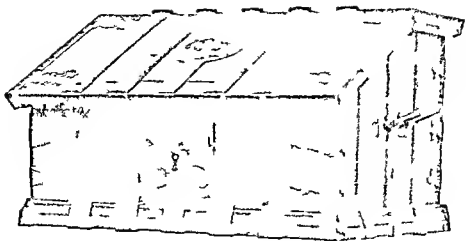
388 Penknives Folding knives and forks Blade of a scraper engraved and gilded Handles of openwork or chased steel, and of damascened steel Inscriptions *Ricordo* ("Souvenir"), *L'amitie vous l'offre* ("offered with friendship") France, Italy, and Germany Seventeenth and eighteenth centuries





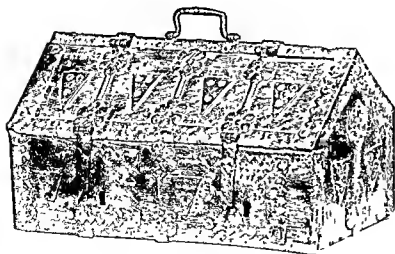
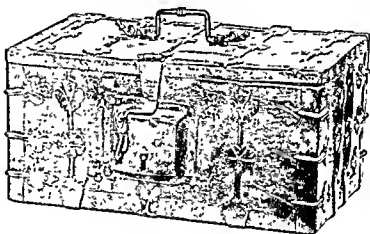
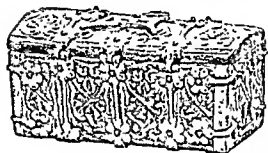
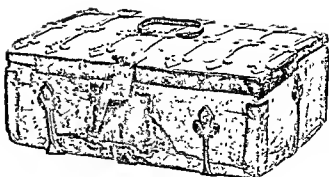
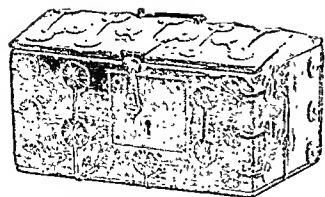


391 Large chests for travel. Wood banded with iron straps and with decorations of wrought iron, cut out and repoussé. German and Spanish work. Seventeenth and eighteenth centuries.

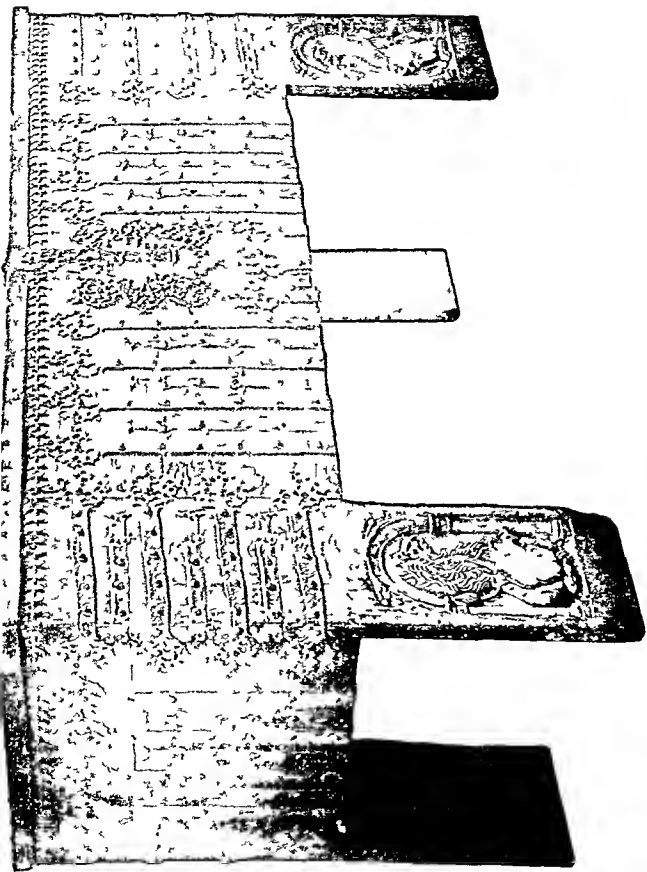


392 ABOVE Coffin in the form of a reading desk. Wood with pierced openwork mountings of cut-out iron. Russian work. Seventeenth century. BELOW Large wooden chest covered with leather with mountings of iron bands. The locks have bosses; the hasps are decorated with shells. Spanish work. Sixteenth century.

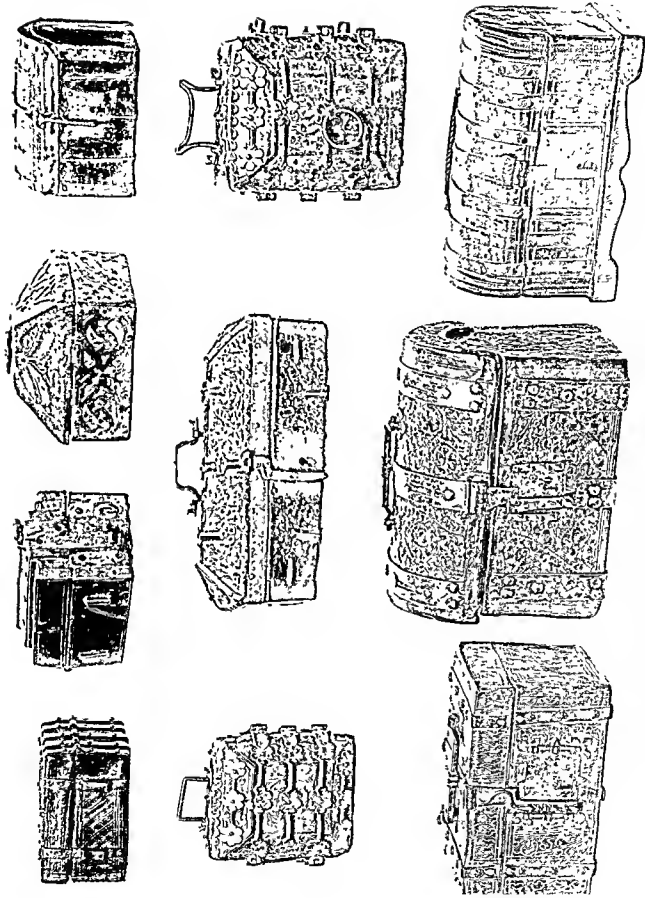




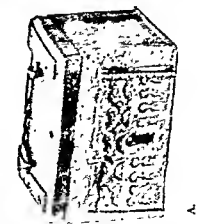
393 Wooden coffrets, mounted with iron bands terminating in embossed ornaments. Fourteenth and fifteenth centuries. Those at the top right and center left still have their original lacquered paint. BOTTOM RIGHT: Small box of braided leather. Near Eastern work.



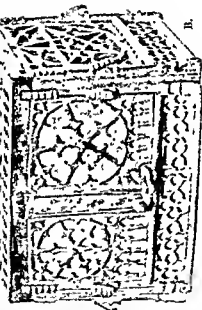
394 Large verments chest provided with iron hands cut out and repoussé. It has a large lock with a  
harp made in the same technique. South Germany. Fifteenth century.



395 Coffrets and missal carrying cases of wood covered with tooled leather. They are reinforced with flat iron bands, cut out and embossed Fifteenth and sixteenth centuries.



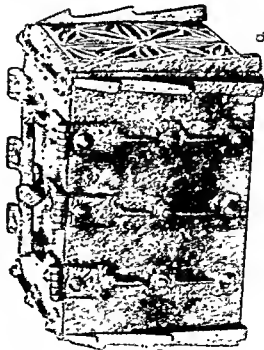
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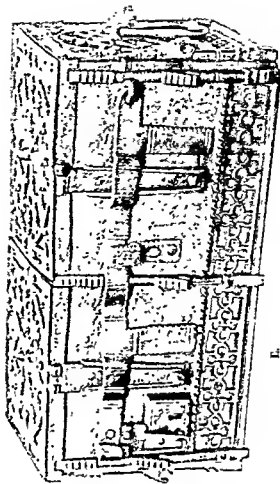
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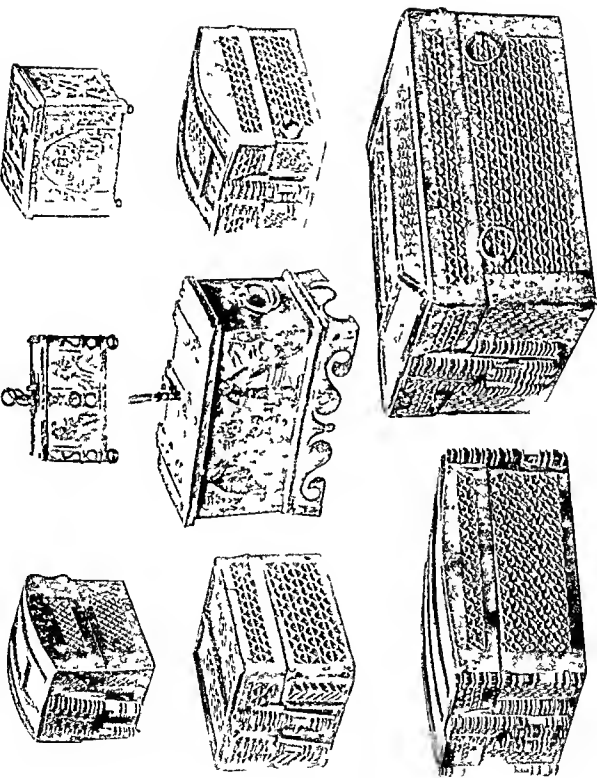


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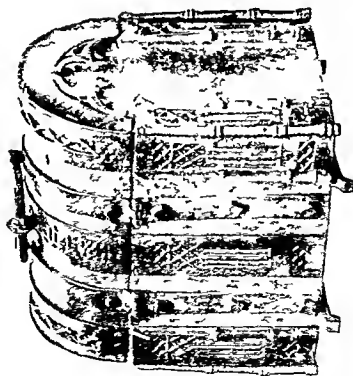
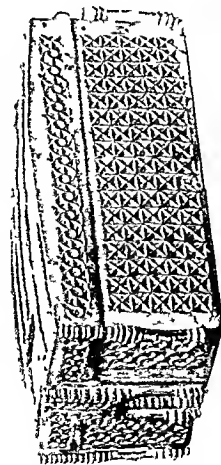
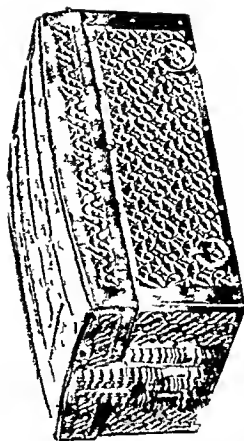
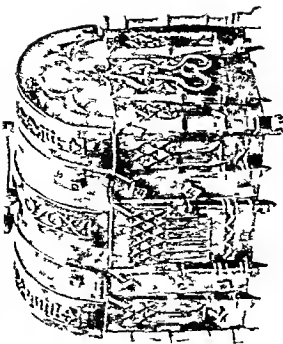


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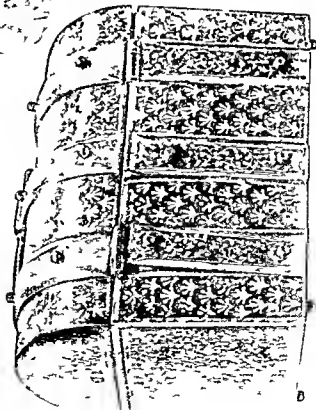
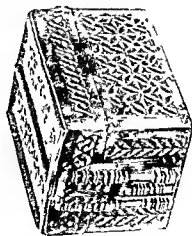
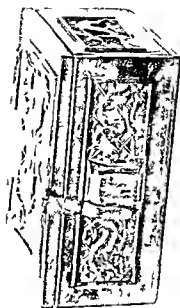
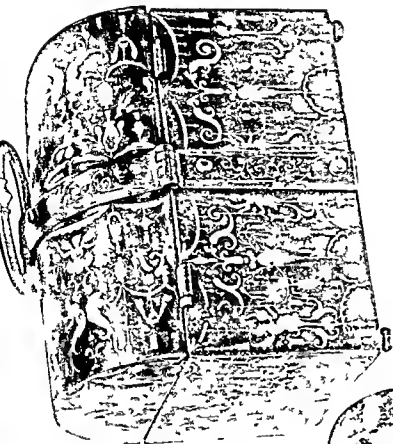
396 A-c: Rectangular caskets decorated with rosettes with tracery in radiating pattern. Cut-out iron. D: Iron casket with a domed lid, with decorations chased from the solid iron. E: Casket decorated with ornaments of cut-out iron and provided with a safety bar fastened by a hasp. Spain. Sixteenth century.



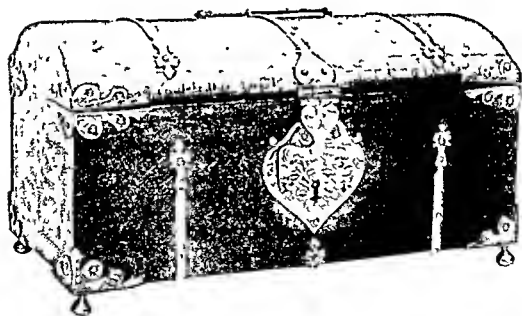
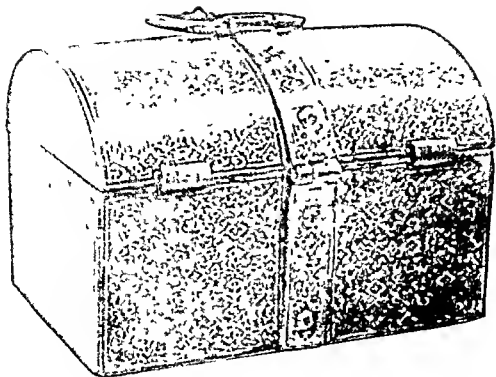
397 Missal carrying cases Wood covered with cut out iron The lids are flat or slightly domed France First part of the sixteenth century top center Coffinet of engraved copper attributed to Michelmann Germany Seventeenth century top right Iron casket with symbols of the Passion France Seventeenth century center Casket in the form of the Nuremberg strongbox Iron, painted with representations of human figures Germany Seventeenth century



308  
 LIIIH IERT A LOWIR RITUR M eel everying eyes of woe l w sh d ghtly dome l lads covered with double  
 byres of openw rk si cet ion n med putter i lirst half f ile s vier ith century ut per RITUR A LOWIR  
 LIIIH Coketa w il lome l l is deccate lw th per work RITUR is and with over pi out on ile linge straps  
 O Mater Dei men e tio met (O Mol er f Go l ren eml er me) au l Alverere mei De is (God have mercy  
 or me) lri ce l ller il centt ry

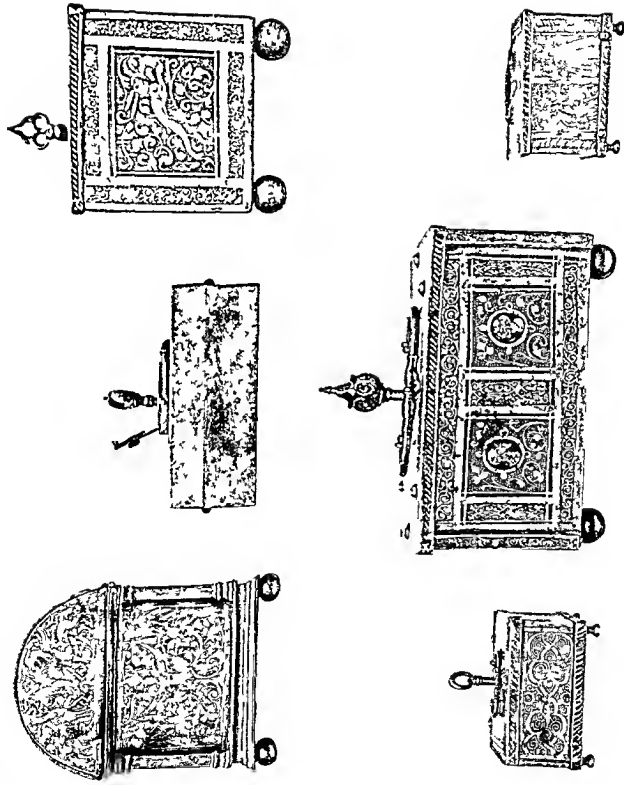


399 UPPER LEFT Rectangular casket used as a missal carrying case Wood covered with openwork sheet iron  
 Sixteenth century UPPER RIGHT Domed coffret with gold and silver inlaid decorations in arabesques with  
 human figures and trophies Inscribed "1573 Seres Bacus" France LOWER LEFT Domed casket of iron,  
 with gold and silver damascening France Sixteenth century LOWER RIGHT Coffret of carved wood, with a  
 box lock Fourteenth century

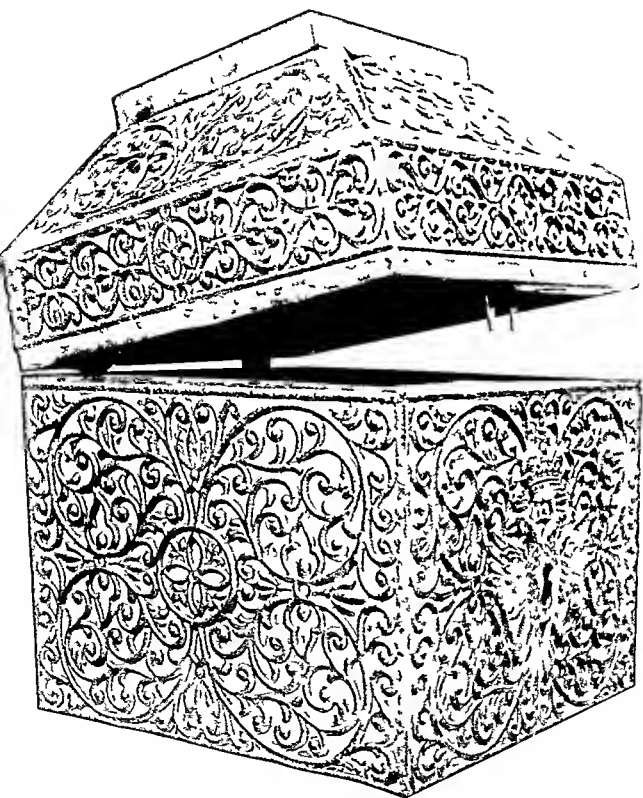


400 ABOVE. Domed iron coffret, with gold damascening France Henry IV period BELOW Coffret of shagreen leather, incised and engraved It is banded with strips of engraved iron France Seventeenth century

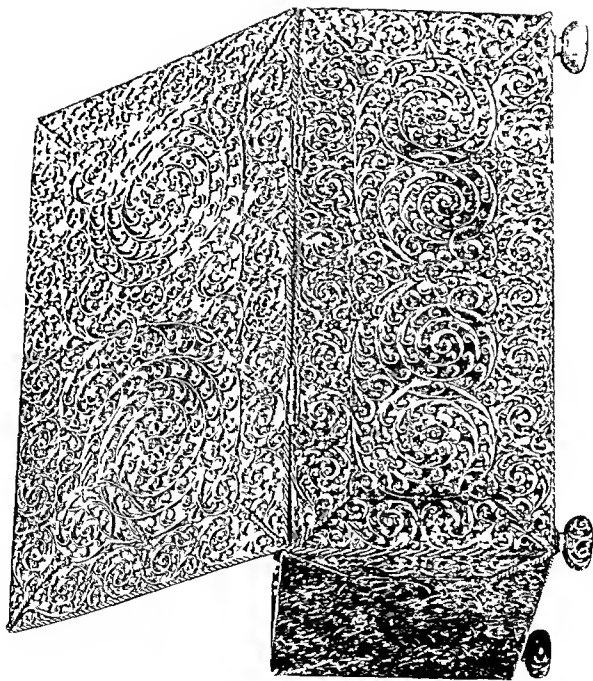




401 UPPER LEFT Rectangular coffret with domed lid and pilasters at the corners Iron with etched decoration France Sixteenth century OTHERS Rectangular coffrets with locks on the inside of the cover Iron with etched decorations representing of figure representations and arabesques Germany Seventeenth century



402 Wooden casket, covered with an armature of openwork and repoussé sheet iron. The decoration consists of scrolls symmetrically arranged. The keyhole plate represents the double-headed Russian Imperial eagle. The lid in the form of a truncated pyramid is also a casket. Russia, Sixteenth century.



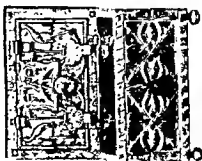
ctangular coffret standing on filigree feet The decoration, consisting of symmetrically scrolls, is of cut out and chased steel Italian work First half of the sixteenth century



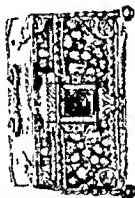
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A.



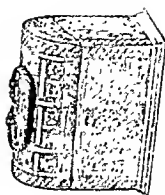
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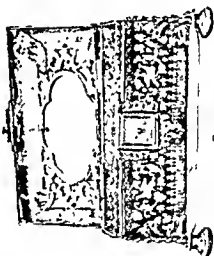
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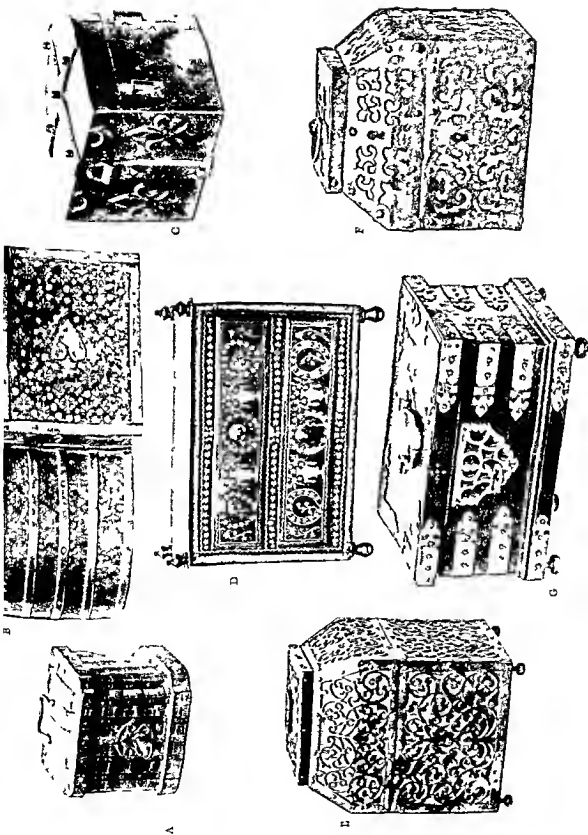


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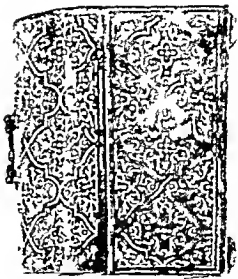
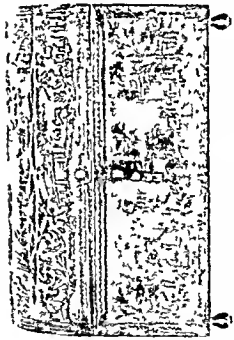
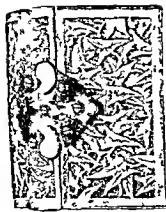
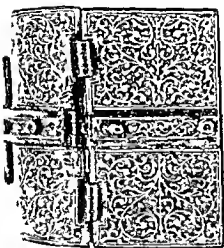


H.

404 Coffrets in the form of the "Nuremberg strongbox," with locks on the inside of the lid. A, w: Iron, with applied cut-out, engraved, and gilded copper decorations. Flemish work. e-z: Iron, with backgrounds damascened with silver, and ornamented with applied decorations of cut-out, engraved, and gilded copper. German work. F-z: Three small coffrets of engraved copper, attributed to Michelmann, Germany. Seventeenth and eighteenth centuries.



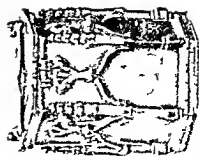
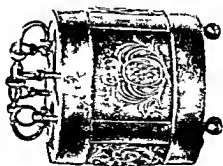
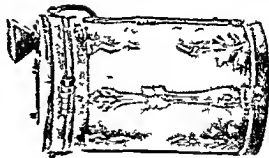
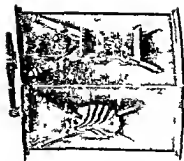
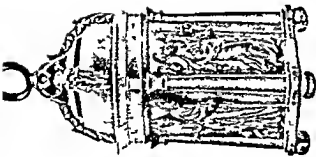
405 A Wooden coffret with iron fretwork Russia B Coffret of tooled leather France Eighteenth century  
 C Iron coffret decorated with fleurs de lis Eighteenth century D Coffret in the form of a chest of drawers  
 Blue steel with gold and silver damascening Louis XVI period E, F Iron coffrets covered with pierced  
 and repoussé iron Russia Eighteenth century G Wooden casket covered with bands of cut out iron  
 Eighteenth century



406 ABOVE, LEFT & RIGHT Caskets of engraved and chased iron, with domed lids. Nineteenth century. ABOVE, CENTER Iron casket with arabesque ornament damascened with gold and silver. France. Sixteenth century. BELOW, RIGHT Iron casket damascened with gold, with domed lid. Scroll ornaments in a pattern of lozenges. Venice. Sixteenth century. BELOW, LEFT Coffret with domed lid. Engraved copper. Italy. Sixteenth century. BELOW, CENTER Coffret with domed lid, decorated with pastoral subjects. Made in Moulins. Seventeenth century.

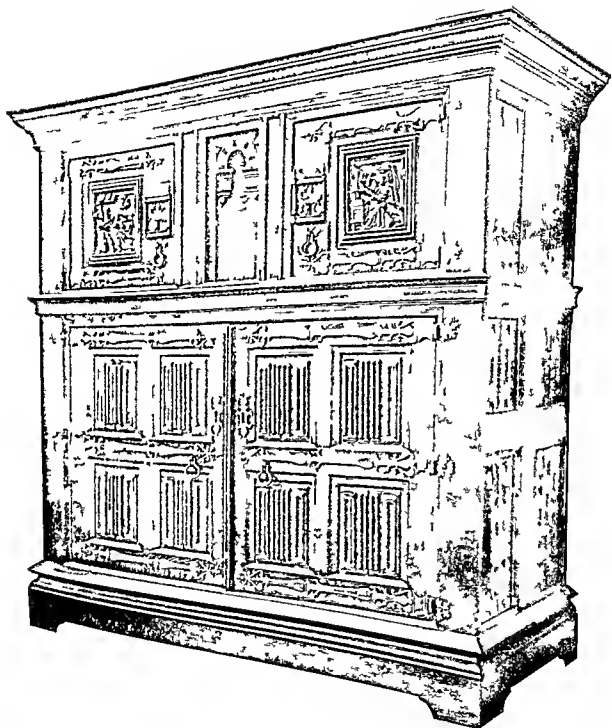


407 A D Bronze and iron figurines that were used as applied ornaments or supports or were placed in the fifteenth century E Paschal Lamb (Agnus Dei) Chased iron End of the thirteenth century F Coffret of shagreen leather with iron mountings Seventeenth century G I Alms boxes of wrought iron, cylindrical or square in shape Seventeenth and eighteenth centuries

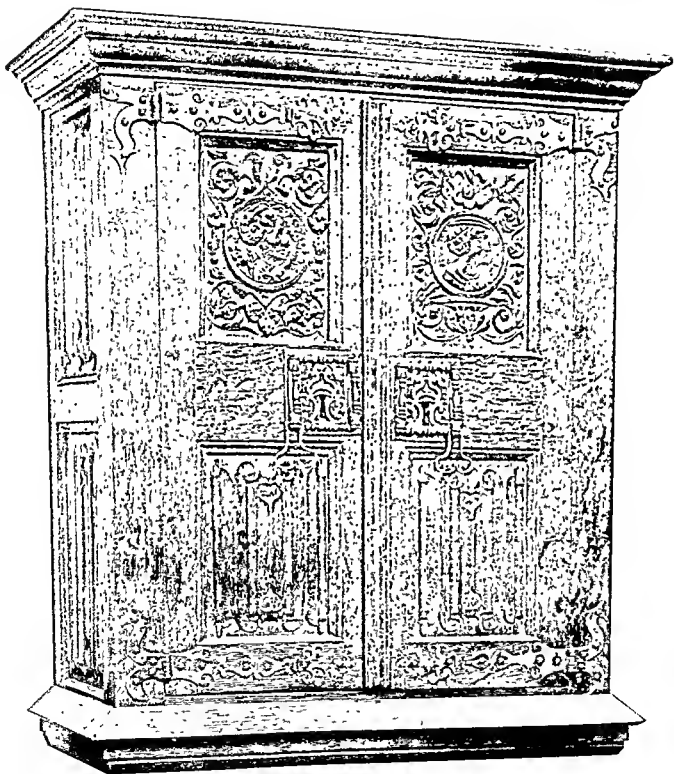


408 Alms boxes with applied decorations of iron repoussé or chased Above, left to right Box made by Jean Grielaet in 1637 box from the Abbey of Saint Claude in Burgundy 1664 box from the Abbey of Cluny, sixteenth century Below left to right Box for the seals of the Dijon Parliament, seventeenth century, cylindrical alms box seventeenth century, hexagonal alms box decorated with Gothic arches in flamboyant style sixteenth century

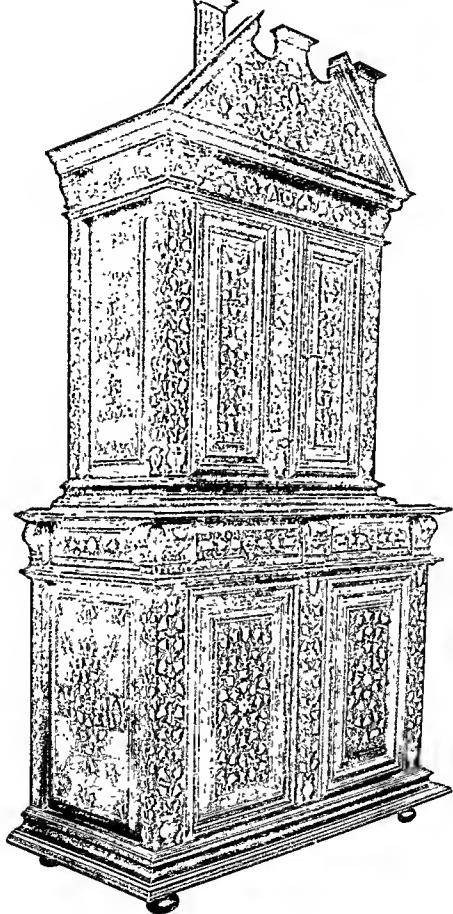




409 Oak armoire with four doors the upper ones decorated with carved panels with representations of the Evangelists Saint Luke and Saint Matthew. The panels of the lower doors and the sides of the armoire are carved in linen fold pattern. Hinge straps and locks are of cut out iron. Made in northern France. Sixteenth century.



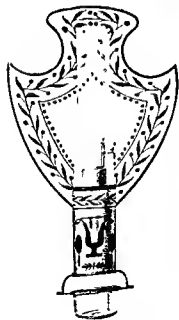
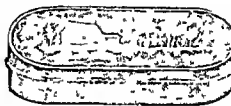
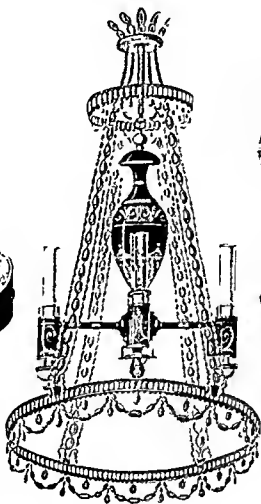
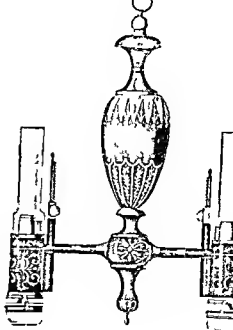
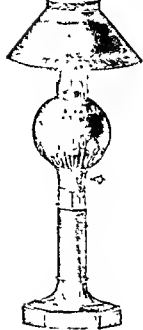
410 Upper part of an oak furniture piece, with two doors. The upper panels are decorated with medallions carved in relief, while those below are worked in linen fold pattern. Hinge straps and locks are of cut-out iron. Sixteenth century.

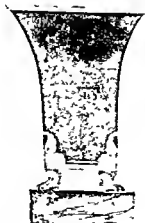
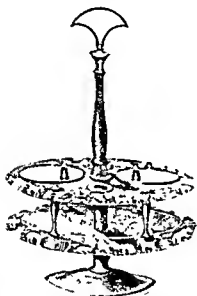
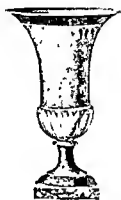
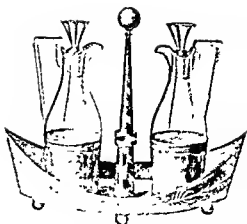
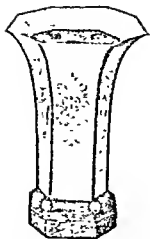
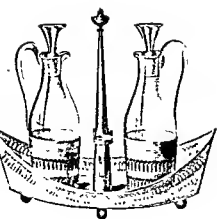


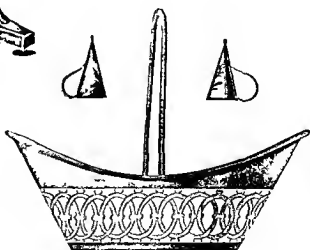
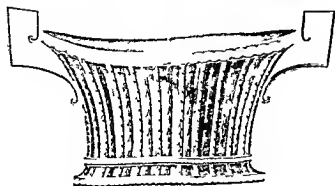
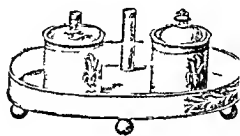
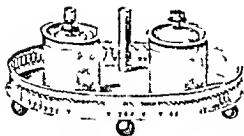
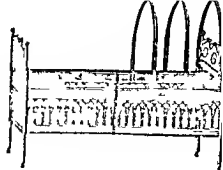
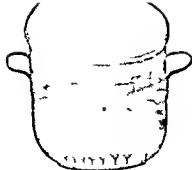
411 Furniture piece in two parts. Walnut inlaid with juniper and mother-of-pearl. From the Blois area. Sixteenth century.



412 Light fixtures and lamps of painted, gilded, and varnished sheet iron. A-C, Three sconces of gilded bronze. (Models from an illustrated agent's trade catalogue of the beginning of the nineteenth century in the author's collection.)







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